DOCUMENT RESUME

ED 332 926 SO 021 369

AUTHOR	Turkovich, Marilyn; And Others
TITLE	Omiyage. 1990 Revised Edition.
REPORT NO	ISBN-0-930141-37-7
PUB DATE	90
NOTE	220p.
AVAILABLE FROM	World Eagle, Inc., 64 Washburn Avenue, Wellesley, MA 02181.
PUB TYPE	Guides - Classroom Use - Teaching Guides (For Teacher) (052)
EDRS PRICE	MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS	Area Studies; Asian Studies; Cultural Activities; *Cultural Education; Elementary Secondary Education; Foreign Countries; *Foreign Culture; Global Approach; Instructional Materials; *Japanese; Learning Activities; Social Studies
IDENTIFIERS	*Japan; *Japanese Culture; Japanese People

ABSTRACT

A workbook for learning about Japan, its people, and its culture through a broad exploration of the Japanese language is presented. The aim of the book is not to teach the student to speak Japanese; language is used primarily as a vehicle for teaching about Japanese culture. The book is divided into six chapters: (1) A world of words: imports and exports; (2) Breaking the code: Japanese reading and writing; (3) It's a matter of meaning: Japanese manners; (4) Kotowaza (proverbs and sayings); (5) Food for thought: the nature of food; and (6) Oasobi (games and songs). Each chapter has background information and activities. In addition, there are some extra sections included in each chapter: tape listening, historical notes, cultural notes, and updates. The workbook can be used independently, in small groups, or with an entire class. It can be made available in a learning center in its entirety or it can be disassembled and parts of it used to supplement a program of study on Japan or the Japanese language. (DB)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED332926

OMIYAGE

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☒ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy

"PERMISSION TO REPRODUCE THIS MATERIAL IN MICROFICHE ONLY HAS BEEN GRANTED BY

D. L. GIBSON

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

BEST COPY AVAILABLE

SO 021 369

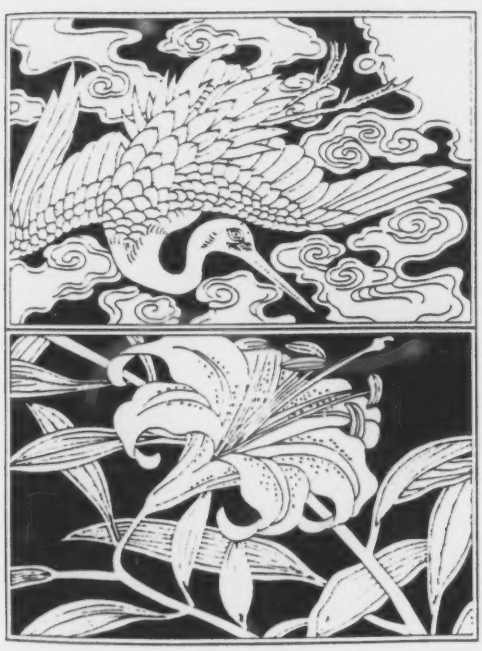
OMIYAGE

MARILYN TURKOVICH

LINDA BUBOLZ ASHIDA

WITH

PEGGY MUELLER



1990 Revised Edition

WORLD EAGLE, INC.

PUBLISHERS OF SOCIAL STUDIES MATERIALS

WELLESLEY, MASSACHUSETTS U.S.A.

OMIYAGE

Consultants:
Naoyuki Ashida, Nippon Express USA, Inc. (Wood Dale, Illinois)
Jennifer Farkas, Dublin Schools (Dublin, Ohio)
Itsuko Mizuno, Chicago Board of Education (Chicago, Illinois)
Noriko Takada, Evanston Community Consolidated School District 65 (Evanston, Illinois)

Computer Graphics:
Sarah Lane

Turkovich, Marilyn; Ashida, Linda Bubolz; and Mueller, Peggy

First Published by AMIE, Inc., 1986
1990 Revised Edition
Copyright 1990 by World Eagle, Inc.
64 Washburn Avenue
Wellesley, Massachusetts 02181 U.S.A.

ISBN: 0-930141-37-7

Library of Congress Cataloguing-in-Publications Data

Turkovich, Marilyn, 1944-
Omiyage / Marilyn Turkovich, Linda Bubolz Ashida with Peggy Mueller.
p. cm.
English and Japanese.
Includes bibliographical references.
ISBN 0-930141-37-7
1. Japanese language--Conversation and phrase books--English.
2. Language and culture--Japan. 3. Japan--Civilization--1945-
I. Ashida, Linda Bubolz, 1961- . II. Mueller, Peggy, 1944- .
III. Title.
PL539.T87 1990
495.6'83421--dc20 90-42183
CIP
AC

Activities contained within this book may be reproduced for classroom use. Duplication of *OMIYAGE* text, CULTURAL, HISTORICAL and/or UPDATE NOTES is prohibited without permission in writing from the publisher.

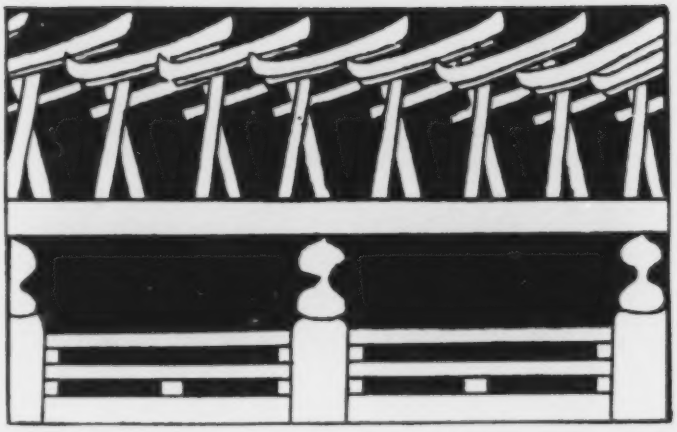
WATASHITACHINO
TOMODACHINOTAMENI

Omiyage is dedicated to all of our Japanese, Japanese-American and American friends and colleagues who have assisted us in our efforts. Their contributions in determining the overall design of the book, generating ideas, proofreading and making corrections, creating the tape, and producing artwork have been invaluable at many stages of this work. This project could not have been completed without the help of the following individuals:

Naoyuki Ashida
Sakiko Ashida
Satoko Hishida
Izumi Imai
Sarah Lane
Hideki Mori
Toshio Nishizawa
Ikuyo Ono
Rieko Sato
Tomoko Yamada

and

Hanano Anderson
Yuko Iino
Shunske Ishizuka
Aya Itoi
Jun Iwasaki
Rika Kato
Yoichi Kawaguchi
Thea Lopatka
Toshiyuki Minegishi
Maki Niwa
Kaori Ohashi
Satoko Ohno
Tomoko Suzuki
Osamu Urushido



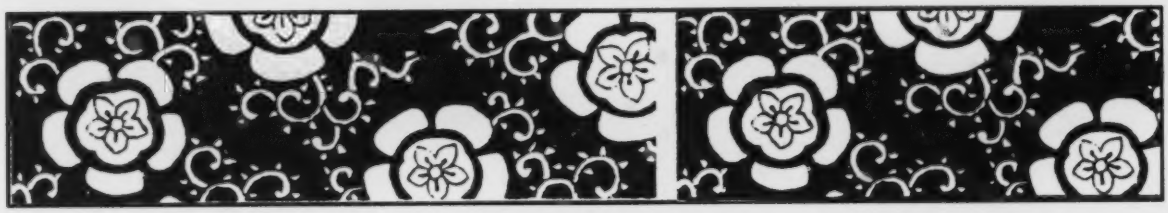
OMIYAGE

O-miyage, literally a product native to a certain region, is usually given to someone as a memento of the place and the time one has been enjoying with another. Surely no foreign visitor to Japan leaves without some sort of ***o-miyage***. It is always a pleasant surprise, although--to the visiting foreigner at least--it is sometimes given seemingly for no reason, other than as a sign of respect or deference.

A HUNDRED THINGS JAPANESE
FRED DUNBAR

CONTENTS

ACKNOWLEDGMENTS xi
INTRODUCTION: HOW TO USE THIS BOOK xii
PRONUNCIATION GUIDE xvi
TAPE LISTING xvii

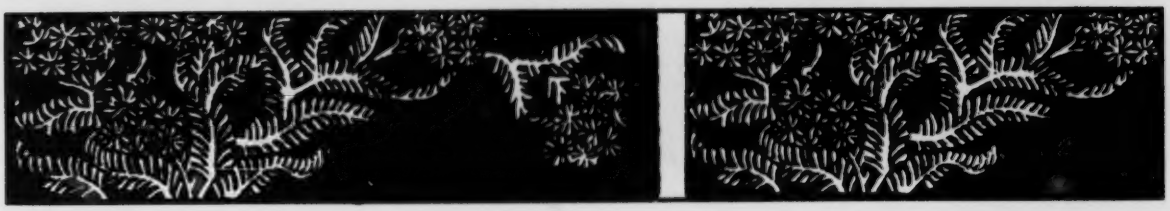


CHAPTER ONE
A WORLD OF WORDS: IMPORTS AND EXPORTS 1
JAPANESE LANGUAGE 3
LANGUAGE BORROWING 6
BUSINESS AS USUAL 19
BIBLIOGRAPHY 31
ANSWER SECTION 33

CHAPTER TWO
BREAKING THE CODE: JAPANESE READING AND WRITING 37
WHAT? NO ABC'S? BUT HAVE THEY GOT CHARACTER! 39
KANJI 39
KANA: HIRAGANA AND KATAKANA 64
BIBLIOGRAPHY 85
ANSWER SECTION 87

CHAPTER THREE
IT'S A MATTER OF MEANING: JAPANESE MANNERS 97
ETIQUETTE OF LANGUAGE 99
ETIQUETTE OF GIFT-GIVING 117
BIBLIOGRAPHY 123
ANSWER SECTION 125

CHAPTER FOUR
KOTOWAZA (PROVERBS AND SAYINGS) 127
TRADITIONAL KOTOWAZA 129
KARUTA 136
PICTURE THIS! 141
PICTURE THAT! 142
PICTURE THIS AND THAT TOGETHER! 142
BIBLIOGRAPHY 151
ANSWER SECTION 153



CHAPTER FIVE
FOOD FOR THOUGHT: THE NATURE OF FOOD
AND ITS PREPARATION 155
THE EVOLUTION OF JAPANESE CUISINE 158
COMMON JAPANESE DISHES 160
RICE 163
SUSHI 167
SOYBEANS 171
SHOYU 175
FOOD FOR SPECIAL OCCASIONS 180
JAPANESE MEAL 183
BIBLIOGRAPHY 189
ANSWER SECTION 191

CHAPTER SIX
OASOBI (GAMES AND SONGS) 193
TONGUE-TWISTERS 195
ANIMAL SOUNDS 198
SONG: MAIGO NO KONEKO-CHAN 200
SONG: KAERU NO UTA 202
SONG: OMATSURI BI 203
SONG: CHORUS OF INSECTS 204
GAME: JANKEN 206
GAME: ATCHI MUITE HOI 207
GAME: OCHARAKA 208
SONG: KAKURENBO 209
SONG: ZUI ZUI ZUKKOROBASHI 210
GAME: KANKERI 212
GAME: OSHIKURAMANJU 214
GAME: FURUTSU BASUKETTO 215
GAME: FUKU-WARAI 216
SONG: DONGURI KORO KORO 218
SONG: ZOU-SAN ZOU-SAN 219
SONG: CHULIPPU 220

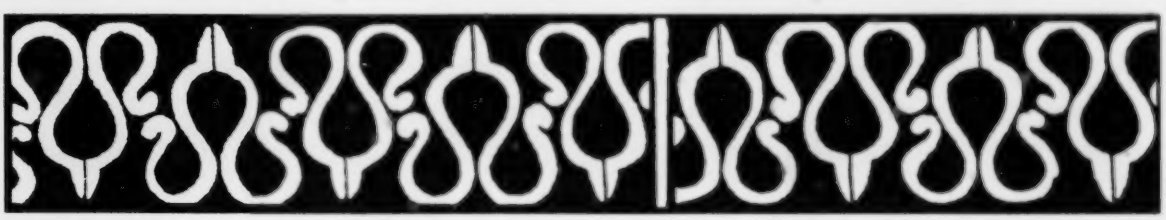
ACKNOWLEDGMENTS

Omiyage would never have been brought to completion if it weren't for the work, involvement, dedication, and just plain hard work of dozens of people. In the winter of 1983, four exuberant Japanese exchange students arrived in Chicago to participate in a course on culture at the Urban Education Program. They joined other international and American students from the thirteen campuses of the Associated Colleges of the Midwest in this venture. These Japanese students and three additional groups of students have been the catalysts of this work and our mentors throughout this project. Although their names appear in the dedication of this book, we wish to acknowledge their willingness to share their ideas and culture with us and with all who read this work.

A second group to which we are extremely indebted is the Japan Foundation. Japan Foundation Fellowships are awarded to educators internationally to help them learn about contemporary Japanese society in order that they might enhance the teaching of global perspectives in schools in both countries. The Japan Fellowship Program is co-sponsored in the U.S. by the National Council for the Social Studies and is ably coordinated by Charles von Loewenfeldt, Incorporated.

In 1984, Linda Bubolz Ashida and Marilyn Turkovich received Japan Foundation Fellowships to travel to Japan; Peggy Mueller was awarded one in 1985. The Foundation provided us with an exceptional program and the opportunity to see Japan and to meet its people. The value of this experience was augmented by our being able to meet with our former students during our travels and share with them progress on the contents of *Omiyage*.

In addition, six individuals deserve specific recognition: Naoyuki Ashida for continually brainstorming ideas with us, initiating the process of including *Kanji* in this work, proofreading the book several times and making the audiotape; Sarah Lane for creating all the computer graphic art and for assisting in editing; Jennifer Farkas, Itzuko Mizuno and Noriko Takada for assuming the difficult role of consultants to this project; and Izumi Imai for the rendering of the traditional drawings found in chapter two.



A curriculum project such as *Omiyage* must rely to a large extent on the work and creativity of others. A number of sources have been an inspiration to us:

The activity *Besu-Boru* in chapter one was adapted from a similar exercise created by Ron DiCenzo from Oberlin College.

In chapter two we drew rules and illustrations for writing *Kanji* from *A Guide to Reading and Writing Japanese*, edited by Florence Sakade (Rutland, Vermont: Charles E. Tuttle Co., 1982).

The illustrations of the zodiac animals were borrowed from *The Japanese Fortune Calendar* by Reiko Chiba (Rutland, Vermont: Charles E. Tuttle Co., 1977). Japan Air Lines was very generous in granting permission to reprint several charts and maps from their *Winds* magazine (September, 1984).

The *Keigo* chart in the chapter on Etiquette was taken from *Japanese: The Spoken Language in Japanese Life* by Osamu Mizutani (Tokyo: Japan Culture Institute, 1980).

The chapter on Food relied extensively on three works for reference and as primary source material. "The Evolution of Japanese Cuisine," "Rice: The Staple Food of Japan," "Shoyu," and "Putting Spice in Your Life" are all adaptations of articles found in *Palate Pleasers of Japan: 1985* (Los Angeles: Apcon International, Inc., 1985). The "Palate Pleasing Menu" contained in this chapter is directly borrowed from the same work. The Dengaku recipes are adapted from the *Book of Miso* (Soquel, California: Autumn Press, 1976) and all of the traditional figure illustrations (*miso, mochi* and plate drawings) come directly from this work. Shizuo Tsuji's *Japanese Cooking: A Simple Art* (Tokyo: Kodansha International, 1980) was quoted directly for instructions on "Using Hashi" and was a major source for illustrations on making *satsuma-imo kinton* and Japanese vegetables.

"The Three Cardinal Rules of Preparing Japanese Food" was adapted from the Fall 1985 newsletter published by the Japan Information Service.

All Japan: The Catalogue of Everything Japanese (New York: Quill Publishing, 1984) provided the quotes given on "Sashimi, Sushi and Mochi."

The activities for "Furutsu Basuketto" and "Oshikuramanju" were written by the authors and orginally appeared in the series *Video Letters from Japan* (New York: Asia Society and TDK, 1984).

The traditional Japanese drawings, when not attributed to another artist, were obtained from the following publications: *Japanese Border Designs* (New York: Dover Publications, 1975), *Japanese Cut and Use Stencils* (New York: Dover Publications, 1967), *Japanese Design Motifs* (New York: Dover Publications, 1984), *Japan for Westerners* (Washington, D.C.: Yes! INC., 1986), *Japanese Stencil Designs* (New York: Dover Publications, 1980), *Traditional Japanese Design Motifs* (New York: Dover Publications, 1983), and *Treasury of Japanese Designs and Motifs for Artists and Craftsmen* (New York: Dover Publications, 1972).

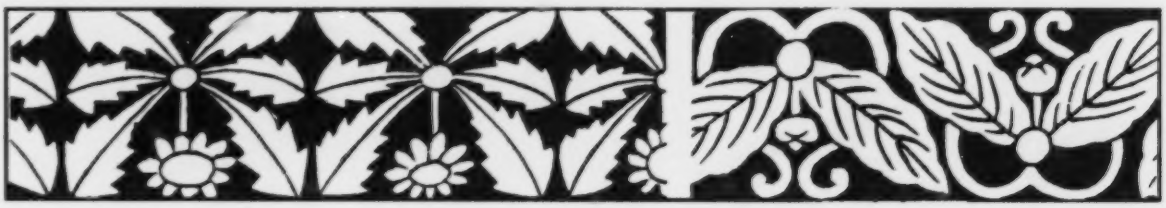
HOW TO USE THIS BOOK

OMIYAGE is primarily a workbook for learning about Japan, its people, and its culture through a broad exploration of the Japanese language. It is not a "how to" book on learning to speak Japanese. Even though you will probably know many Japanese words and phrases and be familiar with Japanese writing on an introductory level after going through the activities here, you will probably know a great deal more about Japanese culture. Words and phrases are often the best sources for our understanding of the people who use them.

This book is divided into six chapters. Each chapter has background information and activities. In addition, there are some "extra" sections included in each chapter: **TAPE LISTENING, HISTORICAL NOTES, CULTURAL NOTES,** and **UPDATES.** These sections will give you occasions to practice language patterns, consider historical roots of the language, reflect on patterns in the Japanese culture, and learn about Japan today.

OMIYAGE can be used independently, in small groups, or with an entire class. It can be made available in a learning center in its entirety or it can be disassembled and parts of it used to supplement a program of study on Japan or the Japanese language.

There are a few things you should know about the organization of materials in this book. First, though not all activities need be done in order, it would help to go through the first two chapters in sequence. Second, when an **ACTIVITY** is marked with an *, answers for this exercise can be located in the **ANSWER SECTION** at the end of each chapter. Finally, at the end of the book is a set of transparencies. These transparencies can be used in a group presentation on Japanese *Kotowaza* (Proverbs). Directions for this activity are presented below.



OMIYAGE DIVISIONS

TAPE SELECTIONS

OMIYAGE comes with a tape that corresponds with a number of exercises in the book. The tape selections will help you hear correct pronunciations of Japanese words, phrases, proverbs, tongue-twisters, and songs; will give you further insight into the games and activities it accompanies; and will provide you with an opportunity to practice the words you have learned.

To find a particular tape selection, consult the tape listing (these are located in the beginning of this book). Each selection is introduced by title.

HISTORICAL NOTES

Over two thousand years ago, Confucius said, "Without knowing the force of words, it is impossible to know men." There is a history, no matter how insignificant, that exists in every individual word that is spoken. For this reason, we have chosen language as the means through which to learn about Japanese culture and tradition. Nevertheless, there are occasions in this book when it is essential to also examine history in order to gain a complete understanding of the topic in question. Consequently, we have inserted **HISTORICAL NOTES** throughout ***OMIYAGE*** when we felt the information was especially pertinent.

CULTURAL NOTES

Language does provide insight into culture. What often happens, however, is that language evolves while the cultural origins of the language are obscured by time. In these instances, it is helpful to examine some of these cultural beginnings of language. For this reason, we have included **CULTURAL NOTES** in ***OMIYAGE*** to shed some light upon some of the meanings behind tradition and custom in Japan.

UPDATE NOTES

At the same time that studying Japan involves becoming aware of its ancient heritage and strong traditions, it also involves finding out about changes, contemporary expressions of culture, and new developments. The **UPDATE NOTES** in ***OMIYAGE*** provide current news pertaining to the book's topics.

KOTOWAZA TRANSPARENCY ACTIVITY: PICTURE THIS! PICTURE THAT! PICTURE THIS AND THAT TOGETHER!

Contents of Packet: Seven transparencies (one list of English and Japanese proverbs, three illustrations of English proverbs, and three illustrations of Japanese proverbs)

Required Materials:
- Transparency packet
- Overhead projector
- Non-permanent markers

Procedure:

Picture This!

Show transparency illustrations of the English proverbs, one by one. Ask students to guess what English proverbs are depicted by the illustrations. Write their answers on each transparency with non-permanent markers. If students have difficulty determining any of the proverbs, show them the English Proverb List transparency so that they may select from among the twelve choices provided. The students might also compare the answers they came up with to the list.

Picture That!

Show the transparency illustrations of the Japanese proverbs, one by one. Since these will be unfamiliar to most students, they will probably have more difficulty identifying the correct proverbs. You might ask the students to discuss the elements of each illustration in an effort to determine the actual proverbs. Record some of the suggestions they offer. After they have brainstormed several possibilities, show them the transparency with the list of Japanese proverbs. They should be able to match the illustrations with the corresponding proverbs in this list. Once again, record the correct proverb on each transparency.

Discuss briefly with the students any patterns in beliefs and values represented in these proverbs.

Picture This and That Together!

Show the students each of the illustrations of Japanese proverbs once again. Ask the students if they can perceive any correspondence between any of the English proverbs and any of the illustrations of Japanese proverbs.

Finally, show the students the list of English proverbs and ask the students to try to match each one with the illustration of the similar Japanese proverb. Since only seven of the included Japanese proverbs have corresponding proverbs in English there will be five proverbs left over .

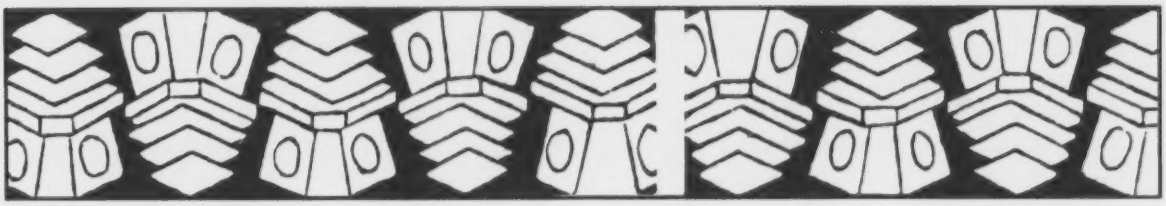
Discuss with the students the origins and meanings of proverbs in any culture. What similarities and differences are noticed between English and Japanese proverbs?

Follow-up Ideas

1. Have students come up with other proverbs. Perhaps they can make their own illustrations for these proverbs. Next, ask the students to look for the equivalent proverbs in Japanese and/or other languages. The students can illustrate these as well. Display the students' illustrations and proverbs in a book of Proverbs and Sayings Around the Globe.

2. Have students invent their own proverbs and illustrate them.

3. Ask the students to work in small groups to come up with different ways to communicate the content of other proverbs that they have been able to collect. You might suggest that they act them out, videotape themselves acting them out, think of other ways to word the proverbs, etc. Eventually have each group present its proverbs to the other groups. The other groups must try to guess what proverbs are being presented.



PRONUNCIATION GUIDE

For Japanese words transcribed into Roman letters, follow these rules of pronunciation:

- Vowels in Japanese are similar to those in Italian or Spanish:

  A as in f**a**ther

  I as in p**i**zza

  U as in r**u**de

  E as in p**a**y

  O as in g**o**

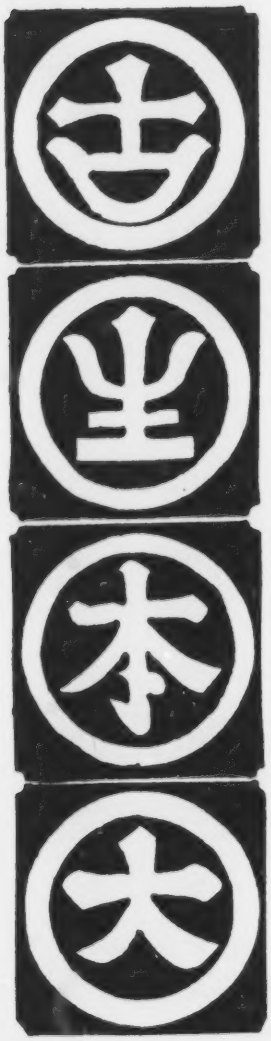
- Long marks or bars over the vowels **u** and **o** (ū, ō) require that the sound be held for twice its normal duration. The long marks are sometimes omitted from prominent place names as **Tokyo, Kyoto, Osaka**, and words that commonly appear in the English language as **Shinto** or **shogun**.

- A dash or hyphen between letters requires a brief pause between syllables.

- There are no dipthongs in Japanese; therefore, each vowel must be pronounced separately. For example, the name **Taiki** is pronounced **Ta-i-ki** (three syllables).

TAPE LISTING

SELECTION ORDER ON TAPE	REFERENCE PAGE
SIDE ONE	
JAPANESE WORDS IN ENGLISH	10
ENGLISH IN JAPANESE	12
SUPOTSU KOTOBA	15
JAPANESE BUSINESS LANGUAGE	24
NUMBERS ONE TO TEN	54
YUBIN YA SAN: COUNTING SONG	56
HIRAGANA CHART/KATAKANA CHART	65
I-RO-HA	66
THE CHALLENGE OF THE "L" AND THE "R"	70
MEETINGS, GREETINGS AND PARTING EXPRESSIONS: MORE LANGUAGE OF POLITENESS	112
SIDE TWO	
JAPANESE AND ENGLISH SAYINGS	132
TONGUE-TWISTERS	195
ANIMAL SOUNDS	198
MAIGO NO KONEKO-CHAN	200
KAERU NO UTA	202
JANKEN	206
ZUI ZUI ZUKKOROBASHI	210
OSHIKURAMANJU	214
FURUTSU BASUKETTO	215
DONGURI KORO KORO	218
ZOU-SAN ZOU-SAN	219
CHULIPPU	220



A WORLD OF WORDS:

IMPORTS AND EXPORTS

Studying a new language is always an adventure. Sometimes it can also be very challenging, especially if the language uses sound symbols or picture symbols different from our own. Some languages may even require us to create sounds or tones different from those we usually use.

Students of a language can learn how it is written and spoken. We can also study the history of that language, its contributions to other languages, and its relationship to different language systems of the world. By considering these other aspects of a language, we usually begin to feel less uncomfortable with the originally startling differences in writing and speech. These additional aspects of language will also give us a better understanding of the people who speak it.

The activities that follow will introduce you to the Japanese language and, by extension, to the Japanese people. Experiencing what the language looks and sounds like, sifting through its history and development, and finding some words which are a significant part of your own language will teach you quite a bit more than just words themselves. In this first section of the book, "A World of Words: Imports and Exports," you will see how the Japanese language has contributed to English and, in turn, how the English language has had influence on the Japanese language. As you complete the various activities in this section you will find that your Japanese vocabulary will be increasing. Most of the exercises deal directly with the concept of borrowed words. However, in the activities that present the language used by people in Japanese business we have introduced some words and phrases that are indigenous to the Japanese language.

JAPANESE LANGUAGE

Japanese is one of the world's most frequently spoken languages. It is the language of more than 100 million people who live on the islands that comprise the country of Japan. It is also the primary language of two ethnic groups in Japan: Koreans and Chinese. A little over one-half million Koreans and nearly 60,000 ethnic Chinese in Japan speak Japanese. In the United States, Japanese is spoken by about one-half million people. This number is surpassed by the slightly larger number of Japanese who live in Brazil. Canada and Peru also have significant numbers of native Japanese speakers.

Linguists don't all agree on the origin of Japanese or its links to other languages. Some say that it is probably related to Korean and Mongolian, and others point to some of the vocabulary similarities between Japanese and other Asian languages such as Tibeto-Burmese languages.

ACTIVITY*

WHO SPEAKS WHAT LANGUAGE?

Japanese, with 120,000,000 speakers, is the tenth most frequently spoken language in the world. Three other Asian languages are among the top ten languages of the world. See if you can figure out what these three languages are. Then try to guess the remaining six with the help of the clues given here.

1. _____	The major language of China.
2. _____	Spoken by people in the U.S., Canada and other countries throughout the world.
3. _____	A major Slavic language.
4. _____	The language of most of Latin America and Spain.
5. _____	The national language of India.
6. _____ _____	Spoken in several countries in the Middle East.
7. _____	The language of Brazil.
8. _____	A major language of India, spoken in the northeast region and in Bangladesh.
9. _____	A Western European language.
10. _____	The language of Japan.

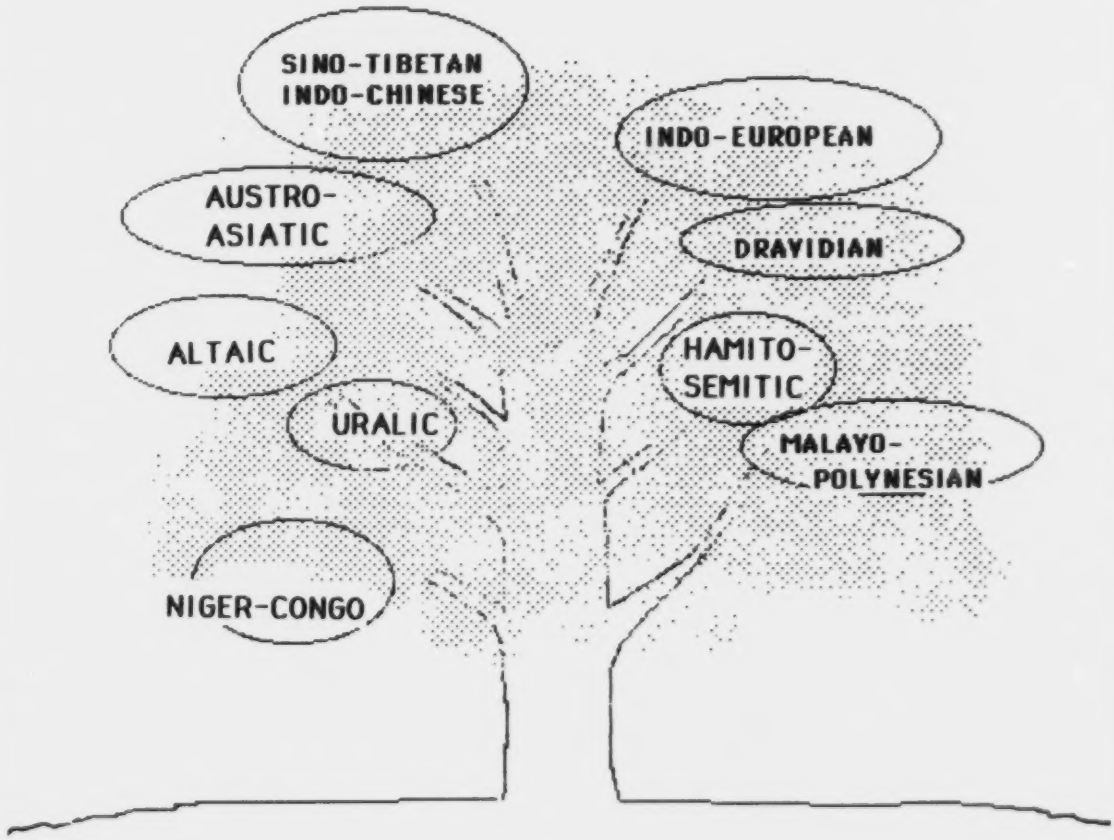
* Consult ANSWER SECTION

Now that you have determined the ten most spoken languages in the world, try some more activities.

1. Obtain a world map, devise a key and color the map to show where each of these languages is the predominant or national language. For example, Portuguese is spoken not only in Portugal but also in Brazil. Are there any other countries in the world where Portuguese is the national language?

2. Using current world statistics, chart the numbers of people who speak each of the top ten languages. You can expand your list from these ten languages to the fifteen or even the twenty most spoken languages in the world. Consult a *World Almanac* or the *United Nations Statistical Handbook*.

THE TREE OF LANGUAGES



Investigate in an encyclopedia the origins of languages and the relationships of one language to another. For example, we know that Italian, Spanish, and French all have common origins. To what branch of the linguistic tree does Japanese belong? If you do some research into this question you will find that opinions vary as to the classification of Japanese. One group of linguists claims that Japanese and Korean belong to the Altaic family of languages and classifies most other languages of East Asia as Sino-Tibetan. Other linguists claim that Japanese and Korean are related neither to each other nor to any other language.

ACTIVITY

DETECTIVE WORK

As you read earlier, Japanese is spoken in several countries besides Japan. In addition to being spoken in the United States, Brazil, Peru, and Canada, Japanese is spoken as a second language by some people who live in Korea and Taiwan. It is also spoken by individuals who live on the Ryukyus, a group of islands now governed by Japan.

See if you can find out **why** Japanese is spoken in these other countries. An encyclopedia might be a good source for your investigation. You might want to construct a timeline showing when and why the Japanese traveled to other parts of the globe. Include events that occurred in countries other than Japan that might explain Japanese immigration.

LANGUAGE BORROWING

This language that we speak is part German, part Latin and part Greek
Yes, this language has some Celtic and Arabic all in a heap
Well amended by the man on the street
Chactow gave us the word "ok"
"Vamos" is a word from Mexico way....

This American folk song was written by Pete Seeger several decades ago. It highlights the fact that our language is a mixture of other languages. Each of the words that we have in English that is borrowed from another language is a result of contacts between English-speaking people and people speaking other languages around the world.

This phenomenon is also true of the Japanese language. A significant percentage of Japanese vocabulary is borrowed from Chinese. In fact, Kanji, a unique language of symbols, was a Chinese invention dating from about three thousand years ago. Today Kanji is an important system of writing in Japan.

Even before the Chinese influence on Japanese, Korean words had become a part of the language. Between the sixth and ninth centuries, Sanskrit words were brought from the Indian sub-continent through Japan's connection with Buddhism. Several hundred years later, Zen Buddhist priests introduced a number of words from Chinese. When the Portuguese traveled to Japan during the sixteenth century a number of Portuguese words were absorbed into Japanese. Several hundred years later in the eighteenth and ninteenth centuries there were exchanges in language between the Dutch and the Japanese.

The chart below indicates some of the word borrowings that are now a part of Japanese.

ORIGINAL LANGUAGE	JAPANESE BORROWED WORDS
SANSKRIT	***Danna, Hachi, Kawara*** (Master, Bowl, Tile)
CHINESE	***Futon, Isu, Manju, Udon, Yokan*** (Bedding, Chair, Bean (Jam), Noodle, Paste)
PORTUGUESE	***Karuta, Kasutera, Pan, Rasha*** (Cards, Sponge Cake, Bread, Woolen Cloth)
DUTCH	***Buriki, Garasu, Rappa, Zukku*** (Tinplate, Glass Pane, Trumpet, Duck)

ACTIVITY

WORD ORIGINS: WHO THOUGHT OF THAT WORD?

As we have seen, other languages have influenced present day Japanese. As Seeger's song indicates, English has also borrowed words from dozens of other languages. Below are some of these words whose origin is not English. See if you can figure out what languages contributed the words to our own. Group the words by the languages.

SOME LANGUAGES CONTRIBUTING WORDS TO ENGLISH

ARABIC	**FRENCH**	**DUTCH**	**GERMAN**
GREEK	**HEBREW**	**LANGUAGES OF**	**ITALIAN**
LATIN	**MALAY**	**INDIA**	**SPANISH**
YIDDISH			

ENGLISH BORROWED WORDS

Abacus	Bonanza	Dinghy	Noodle	Sherbet
Adobe	Bonfire	Dumb	Onion	Sloop
Alcohol	Bourbon	Dungarees	Orient	Sophomore
Algebra	Brandy	Fiesta	Palace	Soprano
Allegro	Bronco	Fungus	Pastel	Steppe
Alma Mater	Bronx	Gin	Pedigree	Tank
Ambassador	Buccaneer	Gingham	Pilot	Teak
Ambulance	Budget	Harem	Plaza	Test
Amen	Bungalow	Harlem	Polo	Toga
Amok	Burro	Intelligentsia	Pundit	Turkey
Arena	Cafe	Jubilee	Quarantine	Tulip
Artichoke	Calico	Junta	Quartz	Typhoon
Assassin	Camouflage	Jute	Rabbi	Umbrella
Athletics	Cancer	Karma	Rajah	Utopia
Auditor	Canyon	Kibitzer	Ratio	Vacuum
Bagel	Cashmere	Kosher	Recipe	Valentine
Balcony	Cereal	Lemon	Rodeo	Violin
Ballot	Chemistry	Marimba	Sassafras	Vodka
Bamboo	Chintz	Melon	Satan	Waltz
Bandana	Chocolate	Messiah	Saxophone	Welcome
Bandit	Chutney	Monk	Science	Xylophone
Bangle	Cinnamon	Month	Season	Yacht
Bazaar	Crocodile	Monsoon	Shampoo	Yoga
Board	Delicatessen	Nickel	Shawl	Zoology

HISTORICAL NOTE

A THEATER IMPORT: KABUKI

Kabuki, a unique Japanese theater experience, dates back to the early seventeenth century. Not simply a single play, a *Kabuki* performance, sometimes as long as six hours in length, can be four or five plays interspersed with interludes of dance and mime. Once enjoyed primarily in Japan, *Kabuki* and Western plays performed in *Kabuki* style are becoming more familiar to American and European audiences.

Kabuki is about everyday life and historical events that date back to Japanese feudal times. The stage scenery, often indescribably beautiful, is usually designed by a distinguished artist. Dressed in elaborate and stunning costumes, the actors seem to step out of history. The actors' white face make-up, highlighted by exaggerated eye and lip outlines, is topped with brilliant stylized black wigs. The movement of the actors is accompanied by a voice quality that is sometimes characterized by Western audiences as "sing-songish."

The origin of *Kabuki* is not clear. However, it is believed that *Kabuki* dance was begun by *Okuni*, a Japanese court woman skilled in traditional dance. *Okuni* is said to have traveled to *Kyoto* one summer where she participated in an annual dancing event. It was the custom in *Kyoto* for Buddhist dances to be performed along the banks of the *Kamogawa* River. *Okuni* made a living dancing there and later went to Edo (Tokyo) where she joined other dancers and actors and founded a theater. This was the start of *Kabuki*.

This early *Kabuki*, performed by women, was short-lived. Eventually men joined the company, and by 1667, an edict forbade men and women from appearing on the stage at the same time. Thus began the tradition that all parts, including women's, be played by men. This was followed fourteen years later by another law forbidding the wearing of swords in the theater. The ***samurai*** refused to obey this edict and abandoned the theater. It was from that time on that *Kabuki* developed the reputation as the theater of the common people.

BEST COPY AVAILABLE

ACTIVITY*

JAPANESE WORDS IN ENGLISH

By this time you might be thinking about the words we have in English that are borrowed from Japanese. There are quite a few. Many of these words can be classified in specific categories: Art, Clothing, Food and Things that Relate to Cooking, Sports and Games, and People or Groups of People. After you listen to the words on the tape, write each of them in the appropriate box on the next page.

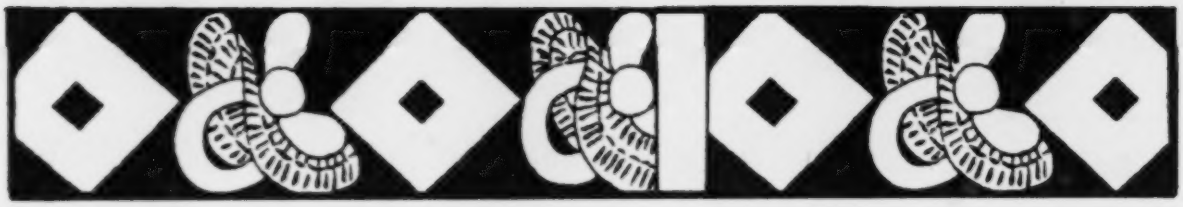
TAPE LISTENING

Listen to this series of Japanese words which have been borrowed into English. There are twenty-nine words given here. The list of words will be said in its entirety and then repeated a second time. As the words are read through during the second round, there is a pause provided for you to repeat each word.

JAPANESE WORDS USED IN ENGLISH

Aikidō
Bonsai
Geisha
Go
Haiku
Happi
Hibachi
Honcho
Ikebana
Issei
Jūdō
Jūjitsu
Karate
Kendo
Kimono
Mikado
Netsuke
Nisei
Origami
Sake
Samurai
Sensei
Shōgun
Shōyu
Sukiyaki
Sumō
Tempura
Teriyaki
Tycoon

*Consult ANSWER SECTION



JAPANESE WORDS IN ENGLISH	
CATEGORIES OF WORDS	**BORROWED WORDS**
ART FORMS	
CLOTHING	
FOODS AND THINGS THAT RELATE TO COOKING	
SPORTS/GAMES	
PERSON (GROUPS)	

ACTIVITY*

ENGLISH IN JAPANESE

There are approximately 7,000 English words used in the Japanese language today. Not all of these are familiar to us since many of the words have to do with technology. In most cases, the words have been altered by Japanese pronunciation. Sometimes, too, words are abbreviated in the process of language exchange. A good example of this would be the transformation of pineapple juice to pine juice. In this instance the pronunciation is the same as English but the word pineapple has been abbreviated. This, however, is not always the case as you will see by working with the words listed on this page.

TAPE LISTENING

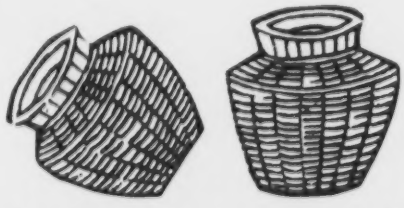
Listen to each word and write its English equivalent in the blanks on the next page. Each of the fifty words will be said slowly. There will be a pause after each word so that you can repeat it and try to match the speaker's pronunciation. At the end of the recording, if there are still some words that you haven't been able to identify, use the English list provided here.

ENGLISH WORDS

apartment	brake	bonus	bucket	bumper
cycling	chalk	date	department store	electric guitar
gear	handle	headlight	MacDonald's	professional
slow motion	television	tire	transformer	picnic
trunk	ukulele	yacht	charity	apron
escalator	gum	group	hostess	concrete
concert	cleaning	part time	patrol car	record
sheet	sofa	printed sheets	post (mail) box	sports
strike	table	truck	cushion	mansion
modern	motor	napkin	permanent-press	parking
permanent				

ENGLISH IN JAPANESE

1. Apāto _____
2. Bampā _____
3. Baketsu _____
4. Bōnasu _____
5. Burēki _____
6. Charitī _____
7. Chōku _____
8. Depāto _____
9. Dēto _____
10. Epuron _____
11. Ereki _____
12. Esukarēta _____
13. Gēmu _____
14. Gia _____
15. Gurūpu _____
16. Handoru _____
17. Heddo raito _____
18. Hosutesu _____
19. Konkurīto _____
20. Konsāto _____
21. Kurīningu _____
22. Kusshon _____
23. Maku Donarudo _____
24. Modan _____
25. Mōtā _____
26. Napukin _____
27. No-airon _____
28. Pākingu _____
29. Pāma _____
30. Pāto _____
31. Patokā _____
32. Pikunikku _____
33. Puro _____
34. Posuto _____
35. Purinto _____
36. Rekōdo _____
37. Saikuringu _____
38. Secohan _____
39. Shītsu _____
40. Sofā _____
41. Supōtsu _____
42. Surō mō _____
43. Suto _____
44. Taiya _____
45. Tēburu _____
46. Terebi(jon) _____
47. Toranku _____
48. Toransu _____
49. Ukurere _____
50. Yotto _____



CULTURAL NOTE

Another borrowed English word, ***hassuru*** (hustle), was first introduced to Japan via baseball. The Hanshin Tigers, a professional team, brought the word home with them to Japan after their pre-season training camp in the United States in 1963. Because of this connection with baseball, *hassuru* means to work rapidly and with energy. *Hassuru* does not suggest a shady activity as "hustle" sometimes does in the United States.

English Loanwords in Japanese
Akira Miura

ACTIVITY*

SUPOTSU

When it comes to sports, there are many Japanese words which have been borrowed from the English. In fact, not only the names of games have been borrowed from English, but many of the terms used within the sports activities also come from the English language. The three activities that follow are all associated with sports. In the first match each of the Japanese words with the picture that illustrates that sport.

Aisu-hokkē	**Batominton**	**Gorufu**
Aisu-sukēto	**Bēsu-Bōru**	**Rōrā-sukēto**
Barēbōru	**Bebī-gorufu**	**Tenisu**

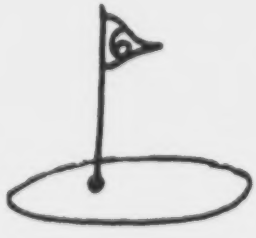
1. _____

2. _____

3. _____

4. _____

5. _____



6. _____

7. _____

8. _____

9. _____

*Consult ANSWER SECTION

14.

ACTIVITY*

SUPOTSU KOTOBA

TAPE LISTENING

Below are listed words that can be separated into three categories. The first is ***Kotoba,*** talk that can be associated with sporting events (e.g., safe, fight, get two, etc.). The other two categories are words that relate to the games of golf and tennis. The twenty borrowed words are read twice on the tape. As you hear the words list them in the appropriate columns below.

Aian
Aūto
Bādī
Bogī
Borē
Chansu
Faito
Gettsū
Gurīn
Īguru
Kikku
Kurabu
On-rain
Pā
Patā
Patto
Rabu
Sēfu
Tenisu-kōto
Tī

KOTOBA	GORUFU	TENISU
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	
_____	_____	
_____	_____	
_____	_____	
	_____	
	_____	
	_____	

*Consult ANSWER SECTION

ACTIVITY*

BĒSU-BŌRU

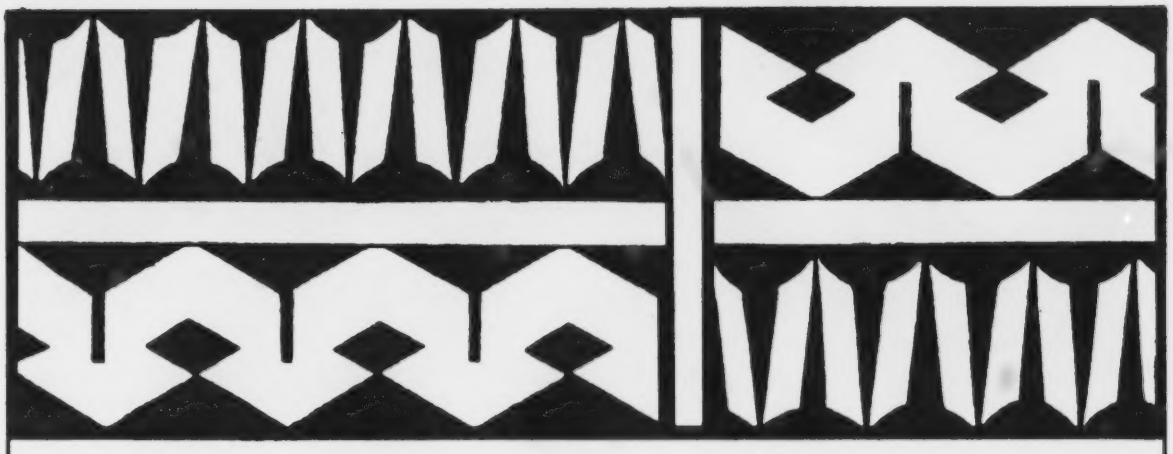
Read the following story all the way through. Then identify the English equivalent for each of the underlined words. Write the correct translation of each word or phrase in the space provided following the story.

One warm spring evening Jun, Aya and Rieko went to see (1) bēsu-bōru, a sporting game now as popular in Japan as it is in the United States. In fact, it's almost as popular as another import from the States, (2) a-i-su-ku-rī-mu. Before the game got under way the three watched the (3) pit-chā (4) uōmingu ap-pu. Then the man at the (5) mai-kurohon (or (6) raudo-supīkā) shouted, (7) "Purē-bōru!"

It was at this point that each of the (8) purēyā on the home (9) chīmu took his position on the (10) daiyamondo, and a (11) menbā of the opposing team came up to the (12) purēto. The pitch was a (13) surō-bōru that floated in real (14) surō-mōshon. This was the first (15) sutoraiku-auto of the game, and there was a loud (16) era from the (17) sutando. Feeling was particularly high at this time because it was the first game of the (18) wārudo shirīzu. The lineups read like a (19) peji from the (20) "Huzuhu obu Biggu Rigu Bēsubōru."

The second batter got a (21) hitto, although it dropped very near the right field (22) fauru rain. The (23) rannā looked as if he might stretch it into a (24) tsubesu-hitto or even a (25) surībēsu-hitto or a (26) hōmu-ran. When he finally scored, the (27) sukoā bōdo registered (28) wan-ran.

Jun got so excited at this point that he asked what would happen if the (29) hafu-bakku should (30) fanburu? Aya and Rieko laughed saying, "You are at a (31) bēsu-bōru (32) gēmu not (33) futto-bōru." Quickly all of their attention turned back to the game for at that moment the (34) pinchi-hitto in the middle of a batting (35) suranpu was threatening to give the (36) pitchā a (37) panchi. The (38) kōchi on third base looked about to blow a (39) hyūzu, for it generally was a case of (40) puwā-supōtsu-manshippu. The game came to an end and the three friends yelled out with a victory cry, (41) "hippu, hippu, hurē!"



ACTIVITY*

SUPOTSU BORROWED WORDS

1. Bēsu-bōru _____
2. Aisukurīmu _____
3. Pitchā _____
4. Uōmingu appu _____
5. Maikurohon _____
6. Raudo supīkā _____
7. Purē bōru _____
8. Purēyā _____
9. Chīmu _____
10. Daiyamondo _____
11. Menbā _____
12. Purēto _____
13. Surō-bōru _____
14. Surō-mōshon _____
15. Sutoraiku-auto _____
16. Era _____
17. Sutando _____
18. Warudo-shirīzu _____
19. Pēji _____
20. Huzuhu-obu-biggu bēsubōru _____
21. Hitto _____
22. Fauru rain _____
23. Rannā _____
24. Tsūbēsu-hitto _____
25. Surībēsu-hitto _____
26. Hōmu-ran _____
27. Sukoā bōdo _____
28. Wan ran _____
29. Hāfu-bakku _____
30. Fanburu _____
31. Bēsu-bōru _____
32. Gēmu _____
33. Futto-bōru _____
34. Pinchi-hitto _____
35. Suranpu _____
36. Pitchā _____
37. Panchi _____
38. Kōchi _____
39. Hyūzu _____
40. Puwā-supōtsu-manshippu _____
41. Hippu, hippu, hurē _____

*Consult ANSWER SECTION

17.

CULTURAL NOTE

MARTIAL ARTS IMPORT

Jūdō, karate, aikidō and the lesser-known martial art, *kendo*, are becoming more and more popular in the West. These ***budo*** (martial ways) are more than self-defense sports. Though achieved through intense physical training, the primary goal of all *budō* is to attain self-realization and self-perfection. *Budō* mastery cannot be accomplished without unity of body, mind and spirit.

A practitioner of any form of *budō* must discipline himself/herself to be alert to discover ***suki*** within his/her opponent. *Suki* is best described as "an unguarded time" or an "unguarded fraction of a moment." If an individual has too much *suki* - too many vulnerable moments - he/she will be easy to defeat. Therefore, it is essential to rid oneself of all *suki*. This can be achieved by disciplining the self through meditation, diet and life-style to eliminate the tension and pressures of the world.

UPDATE

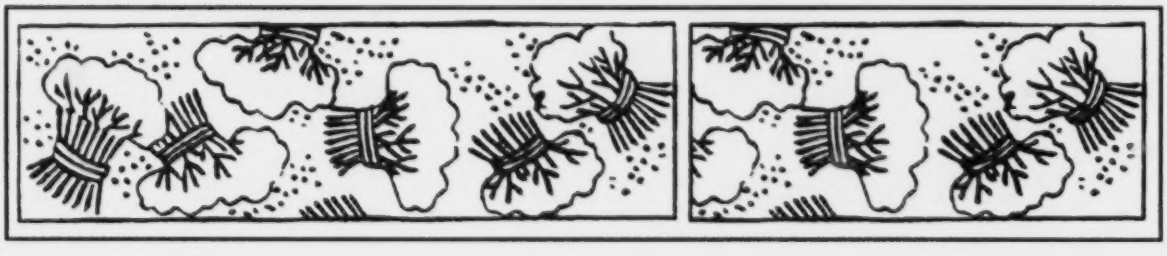
Yasuhiro Yamashita, one of Japan's most skilled *judo* champions, explains that he approaches each tournament in the spirit of the *samurai*: "I always take a bath, and I try to keep my surroundings neat so I won't be ashamed even if I die during the competition." He plays martial songs to stir his soul. His words tell of the prominence of the spirit in the game: "The pressure before tournaments is so strong I like to ask for the help of *kami* (the gods)."

All-Japan

BUSINESS AS USUAL

Japan exports more cars than any other nation. Many of these automobiles make their way to the United States each year. This is also true of media equipment: radios, televisions, cameras for still photography and for movies, tape recorders, technological equipment and parts. The major exports from the United States to Japan include soybeans, lumber and fruit.

The more our two nations conduct business, the more obvious is our need to get to know one another. One way of beginning to understand Japan is to look at the language that comes out of Japanese business. Like the Japanese language in general, words that are a part of daily business transactions have tremendous significance and convey important notions. As is often the case with translations, exact translations of Japanese business words into English do not necessarily convey the full concepts of the word or phrase. In some cases they give the listener only half the story and are frequently confusing. The exercises that follow will help you see what this means.



A single word or phrase often carries a heavy load of meaning because of its historical origin or cultural meaning. For example, consider the meaning of these phrases used in English. What do these terms mean in the business and work world? Where did they originate?

Ball-Park Figure
Big Wig
Bottom Line
Top Brass
Cog in the Wheel
Moonlighting
Paying Your Dues

Notice that some of these terms (ball-park figure) make reference to cultural phenomena (e.g., ball parks) which give us a basis for understanding the idiom's meaning.

Japanese business uses idioms and phrases which, similarly, reflect history and cultural contexts far beyond the simple translation. In the exercise that follows match the Japanese word and meaning on the left side (column A) with the current business meaning on the right side (column B) by writing the appropriate number in the blank.

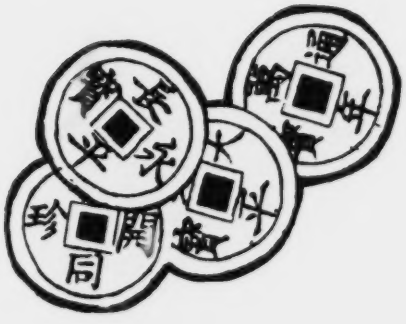
ACTIVITY*

IS THERE A STORY BEHIND THAT WORD?

JAPANESE WORD/PHRASE	A. TRADITIONAL MEANING	B. CURRENT MEANING IN BUSINESS WORLD	
1. *Aota - gai*	"To buy a green paddy field" - in the past this saying referred to the farmer who needed to borrow money from a merchant in exchange for harvested rice.	( )	A farewell salute to a co-worker who is going to an overseas assignment.
2. *Abura wo uru*	"He's selling oil" - before the advent of electricity, street vendors sold oil for lanterns. When people weren't doing their job individuals mockingly said this phrase.	( )	The "right-hand man" of a person in power.
3. *Kuromaku*	"Black curtain" - in the past, *kuromaku* referred to the back-drop of a stage.	( )	A company going "to raid" schools to "sign-up" students who are about to graduate.
4. *Banzai*	"Ten thousand years" - literally means "hurray" - voiced on special occasions.	( )	A store's reputation.
5. *Futokoro-gatana*	"Dagger" - in feudal days people carried a dagger in their chest pocket.	( )	To volunteer for a task.
6. *Kata-tataki*	"Tap on the shoulder" - a worker being approached by a superior.	( )	"To loaf on the job."
7. *Kaki-ire-doki*	"The season when earnings are big" - originally the phrase meant to "put up as security" (literally to write an IOU).	( )	The manual piecework which a homemaker does at home.
8. *Noren*	Cloth curtain - in the Edo Period (17th-19th c.) merchants dyed their shop name on the *noren* and hung it as a signboard.	( )	Business lunch or dinner with foreign visitors.
9. *Naishoku*	"Side-job" - in feudal days *naishoku* meant extra work done by a *samurai*.	( )	An influential man who can pull strings, but who is hidden from public view.
10. *Nippachi*	This is not really a word since it is composed of two figures, 2 and 8.	( )	A time when business is traditionally bad.

11. *Hiru-andon*	"A lamp in broad daylight."	( )	A term that describes the rush season for selling.
12. *Tozama*	"Outside person" - in feudal days it was customary for a person to enter the service of a lord at a very early age and serve for life - a person who entered in adult life was a *tozama*.	( )	A person whose existence within an organization is not regarded as essential.
13. *Yoko-meshi*	"Horizontal meal."	( )	Person hired by a company not straight out of school.
14. *Katte-deru*	"Play to enter the fray" - originated as a gambling term.	( )	Hint that it is time to retire - if government employees take the hint, they are promoted one rank and receive a larger pension.

*Consult ANSWER SECTION

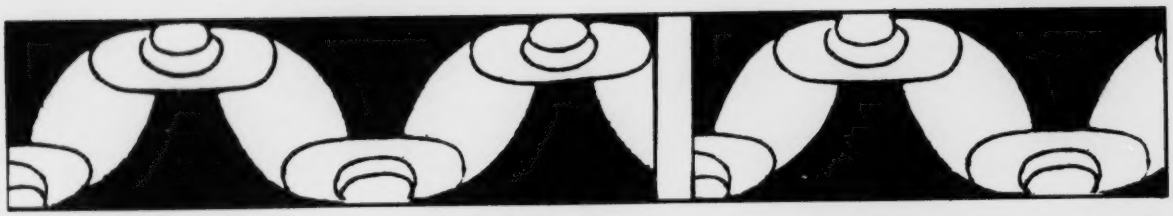


HISTORICAL NOTE

In 1899 the Rockomobile II Standard, an American steam-powered car, was brought to Japan. By 1902 buses made in Japan, incorporating internal combustion engines from the United States, were traveling Japanese city streets. In 1907, the ***Takuri***, the first totally Japanese car, rolled off the assembly line. Three years later, Ford's Model T was introduced to the Japanese public. By 1925 the demand for automobiles in Japan far exceeded the capabilities of Japan to supply them. It was then that the Ford and General Motors companies were permitted to open assembly plants in Japan.

In 1929, 30,000 American cars were produced, a figure that would remain constant until 1939 when the assemblage of foreign cars in Japan came to an end. By 1941, *Isuzu*, *Nissan*, and *Toyota* were collectively producing 40,000 cars a year.

21.



CULTURAL NOTE

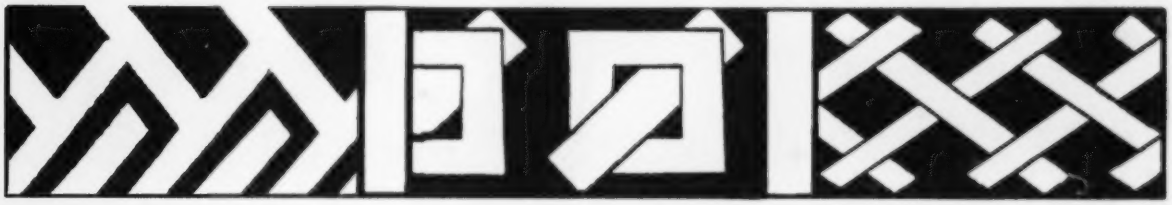
SHOWING THE STOMACH: HARA AND ISHIN-DENSIN

Ishin-densin can literally be translated as "what the mind thinks, the heart communicates." This phrase implies that communication can be accomplished without the use of words. *Ishin-densin* as a business practice is deeply rooted in Japanese society and reflects the Japanese people's belief in the harmonious interplay that should take place between an individual and the group.

Another word closely related to *ishin-densin* is *hara*. In Japanese, *hara* means "stomach" or "abdomen." In reference to business practice, the *hara* of the individual would be his/her true intention, purpose or specific desire. When a negotiation or business transaction takes place, the persons involved do not customarily reveal their wishes directly. Hence, both (or all) parties need to be attentive to the clues given by the other person(s) in order to determine what is each party's intention.

To be effective in determining someone's unspoken goals, one must listen carefully to the way things are said, read facial expressions and body postures, and, in general, be sensitive to subtle innuendoes and implications of speech and behavior.

Hara might be considered, for example, in the sale of a car. To determine the seller's bottom line price it would not be typical for a Japanese buyer to ask outright, "What is your best asking price?" Neither would the seller ask, "What is your final offer?" Instead, they would both engage in conversation and perhaps even silent moments - each one trying to sense what the other was thinking.



ACTIVITY*

BUNDLING UP THE STOMACH

Listed here are a number of phrases that incorporate the term *hara*. The transliteration and literal translation for each phrase have been given. Try to determine what the phrase might mean or symbolize.

JAPANESE	ENGLISH TRANSLATION	ENGLISH MEANING
1. *HARA WO WATTE HANASU*	To cut open the stomach and talk	_____
2. *HARA WO MISERU*	To show the stomach	_____
3. *HARA WO KUKERU*	To bundle up the stomach	_____
4. *HARA-GUOI*	The stomach is black	_____

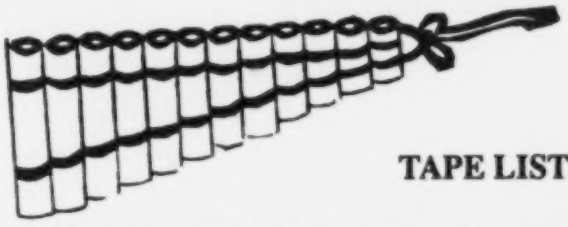
*Consult ANSWER SECTION

HISTORICAL NOTE

Puku is another way of reading the character for *hara*. In feudal times, ***Seppuku***, the act of committing suicide, was considered an honorable act. A condemned *Samurai* warrior could choose to die at his own hand rather than at that of an executioner. Voluntary *seppuku* was sometimes also practiced to show protest, loyalty to a superior or despair. The Japanese prefer to use the synonym *seppuku* for what is known more familiarly in the West as ***hara kiri***.

ACTIVITY*

JAPANESE BUSINESS LANGUAGE



TAPE LISTENING

Japanese business language is filled with hundreds of words borrowed from English. The pronunciation of these words, though close to English, of course reflects the sounds and intonation of the Japanese language. Twenty-four words in Japanese which have been borrowed from English are given here. In the left column you will find the Japanese pronunciation of the word. Listen to the tape to hear how each word is pronounced. In the right column there is sometimes a clue given for the English meaning of the word. Between hearing the words and seeing the clues you should be able to determine what the words are in English. Write your answers in the spaces provided.

JAPANESE WORD	ENGLISH WORD
1. *Pī-āru*	_____
2. *Bosu*	_____ (A derogatory use of the English word - refers to someone who got a position through force)
3. *Būmu*	_____ (Rapid increase in popularity)
4. *Bōnasu*	_____ (Extra allowances paid twice a year)
5. *Komāsharu*	_____ (Message on TV or radio)
6. *Komyunikēshon*	_____ (Exchange of thoughts)
7. *Konekushon*	_____ (An associate, relation, acquaintance or friend having some power or influence)

8. *Konpyutā* _____

9. *Konsarutanto* _____
(One who gives professional advice)

10. *Kosuto* _____
(The price paid)

11. *Masu-komyunikēshon (Masukomi)* _____

12. *Masu-purodakushon* _____

13. *Mēkā* _____
(Manufacturer of a product)

14. *Mishin* _____

15. *Mōtā* _____

16. *Ofu-reko* _____
(Giving information but not wanting it to be used officially or to be connected with the giver's name)

17. *Pātsu* _____

18. *Rimōto-kontorōru (Rimokon)* _____
(Device to operate a machine from a distance)

19. *Sābisu* _____

20. *Sararī* _____

21. *Sutoraiko* _____

22. *Toppu* _____

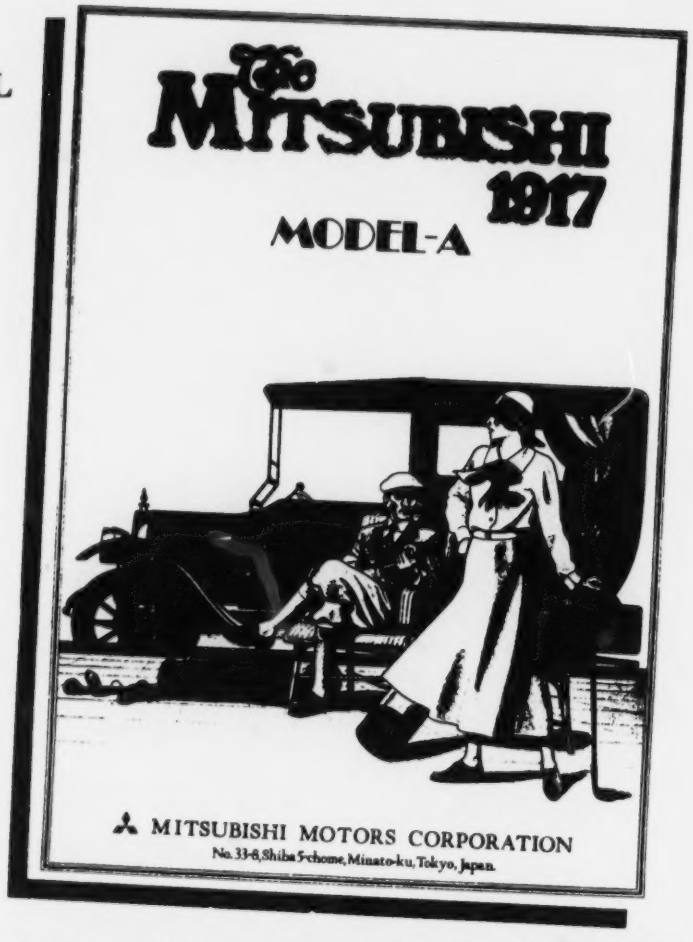
23. *Torēdo* _____
(The act of buying, selling, or exchanging -used primarily when referring to baseball)

24. *Yūzā* _____
(Consumer of consumer goods)

*Consult ANSWER SECTION

25.

HISTORICAL NOTE



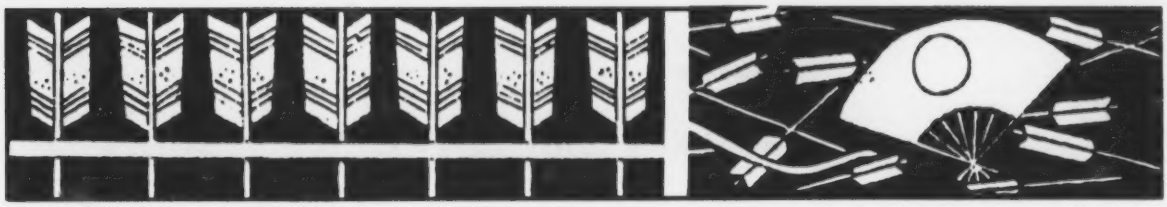
At Mitsubishi Motors, automotive innovation began back in 1917. That year, Japan's very first series-production automobile, the Mitsubishi Model A, was introduced.

UPDATE

Chrysler Corporation and Mitsubishi Motors Corporation have finalized plans for an equally-owned U.S. small car manufacturing venture. Chrysler chairman Lee A. Iacocca and Toyoo Tate, president of the fourth-largest Japanese motor vehicle maker, announced in October, 1985, that the new company will build a $500 million assembly plant near the central Illinois towns of Bloomington and Normal.

Slated to go into operation in late 1988, the facility will produce a Mitsubishi-designed and engineered two-door subcompact for the 1989 model and a four-door sedan about 18 months later. When the factory is in full operation, it will have the capacity to turn out 180,000 cars a year and will employ 2,500 workers. Each partner will get half of the factory's output for sale through its own U.S. dealer network.

Japan Economic Survey/November 1985



CULTURAL NOTE

There are a number of other words that reflect very clearly the Japanese consciousness of the fine art of negotiating.

HONNE is a term used when talking about a person's intentions as in, "This woman's *honne* is very clear" or "That man's *honne* is difficult to read." In the former case it might be easier to negotiate; in the latter, however, negotiation could be difficult.

Being a negotiator may be tough if an individual's personal position is in conflict with ***TATEMAE*** or the principles or philosophy of the company.

KANGAETE OKIMASU, "I'll think it over," usually is a revealing phrase in negotiation. It suggests that the final answer will be "no." This is understood as a polite way of expressing a negative outcome.

NEMAWASHI literally means "to dig around the root of a tree to prepare for transplanting." Essentially this means to lay the groundwork for the negotiation. Since it is necessary for everyone to agree on a matter, *nemawashi* is very important.

When *nemawashi* is accomplished, ***RINGI*** is undertaken. *Ringi* is a process in which a memorandum is written to describe the proposal for negotiation. The memo itself is called ***Ringi-sho***. Usually the *ringi-sho* is sent from the workers' level of management up to the administrative sector. As it passes from individual to individual a seal of approval is given to the *ringi-sho*. The seal, the ***HANKO,*** is used in place of a signature.

NEWAZA-SHI is a business term borrowed from the art of ***JUDO***. ***NEWAZA*** is an offensive technique used by a contestant lying on a mat. In business, ***NEWAZA-SHI*** is the person who executes a surprise move that significantly alters the negotiation process.

ACTIVITY*

LIKE JAPANESE, LIKE AMERICANS

Although there are many business practices in Japan that are unlike those practiced in this country, there are some similarities. Below are listed seven such practices. In this activity you will match similar Japanese and American business practices.

AMERICAN PRACTICES

Coffee Break	Double-Talk	Double-Dipping
Expense Account	Featherbedding	Moonlighting
Old Boys' Network	Pep Talk	Workaholic

Listed here are several Japanese business terms and descriptions of their meaning. On the line provided, write the American practice that corresponds. You will use seven of the nine terms listed above.

JAPANESE TERM	JAPANESE PRACTICE
1. *Arubaito*	This term is the Japanese version of the German word, "arbeit," meaning "work." *Arubaito* refers to part-time work done in addition to another occupation. _____
2. *Chōrei*	At many Japanese factories and offices (and even at schools), the day begins with *chōrei*. *Chōrei* takes place usually once per week, or perhaps every day. The manager, president or director will give a brief talk to motivate and increase the working and cohesive spirit of the group _____
3. *Dame-oshi*	This is the act of reminding and reconfirming so that things will go smoothly as previously arranged or promised. _____
4. *Dōsōsei*	*Dōsōsei* refers to equal members within a business or social group. The members might be the same age, graduates of the same university class or members of a company or professional

	group with relatively equal positions. Japanese business men go to great pains to maintain their *dōsōsei* connections. Often these associations within the group will go back to college days.
5. *Kōsai-hi*	This term refers to money spent for maintaining social contacts or entertaining friends. It is said that the majority of expensive bars and night-clubs in Tokyo would close overnight if Kōsai-hi were abolished.
6. *Mai hōmu*	This individual often gives up annual holidays so that (s)he can work. (S)He is thought of as an eager beaver employee racing along the promotional track in a company.
7. *Ocha wo nomu*	The first thing company workers do when they arrive at the office is to drink green tea. It is also served at mid-morning , in the afternoon and during meetings.

*Consult ANSWER SECTION

UPDATE

Today in Japan there are over 70,000 robots working alongside humans. Robots have moved into the assembly line, taking over such jobs as painting, welding, inspecting, and measuring. Japan leads the world in robot production, manufacturing approximately 20,000 each year. Of all the robots in use in the world, nearly 70% can be found in Japan.

Mechatronics, a new word coined in Japanese from the combination of the two English words mechanism and electronics, is used to explain robot technology. It refers to machines and tools containing micro-computers.

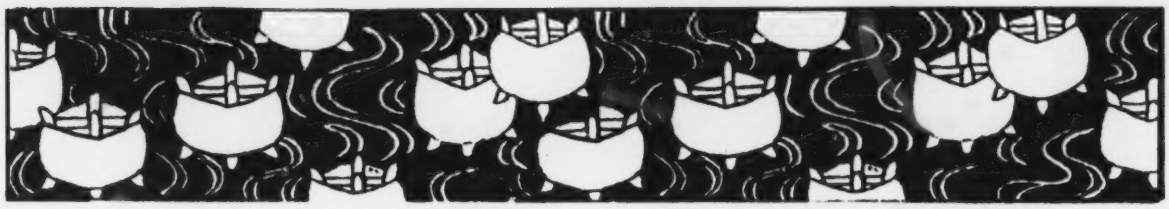
CULTURAL NOTE

KAO

Maintaining one's image or saving face is a concept that is understood throughout the world. In Japan, ***Kao*** (face) is a vital concept in the culture. The predominance of this notion is reflected in the many sayings and expressions which incorporate *Kao*. Several of these sayings deal not only with the notion of keeping your actions proper and forthright so that you are viewed as respectable, caring and honest, but they also have to do with keeping your face visible.

Familiar of the sayings that relate to *Kao* are:

Kao Wo Tateru	To save face (A saying that indicates a person's attempt to be saved from shame or disgrace)
Kao Wo Tsu Busu	To cause someone to lose face
Kao Ga Hiroi	A person who has many contacts and whose face is well-known
Kao Wo Tsunagu	A person who works to keep up his/her contacts
Kao Ga Kiku	A person who knows the right people
Kao Wo Uru	To sell face - to make oneself known



BIBLIOGRAPHY

Encyclopædia Britannica. *The New Encyclopædia Britannica Macropædia*, Volume 10. Chicago: Encyclopædia Britannica, Inc., 1974.

Madsen, Sheila and Bette Gould. *The Teacher's Book of Lists*. Santa Monica, California: Goodyear Publishing Co., Inc., 1979.

Mitsubishi Corporation. *Japanese Business Glossary*. Tokyo: Toya-Keizai Shinposha, 1984.

Miura, Akira. *English Loanwords in Japanese*. Rutland, Vermont: Charles E. Tuttle Co., 1979.

Schwarz, Edward A. and Rieko Ezawa. *Japanese Illustrated*. Tokyo: Shufunotomo Co., Ltd., 1982.

Shipley, Joseph T. *Dictionary of Word Origins*. New York: Philosophical Library, 1945.

Umesao, Tadao, ed. *Seventy-Seven Keys to the Civilization of Japan*. Osaka: The Senri Foundation, 1985.

Wallechinsky, David, Irving Wallace and Amy Wallace. *The Book of Lists*. New York: William Morrow and Co., Inc., 1977.

A WORLD OF WORDS: IMPORTS AND EXPORTS

WHO SPEAKS WHAT LANGUAGE? (Page 4)

1. Mandarin
2. English
3. Russian
4. Spanish
5. Hindi
6. Arabic
7. Portuguese
8. Bengali
9. French
10. Japanese

JAPANESE WORDS IN ENGLISH (Pages 10 - 11)

ARTS FORMS: *Bonsai, Haiku, Ikebana, Netsuke, Origami*

CLOTHING: *Happi, Kimono*

FOODS AND THINGS THAT RELATE TO COOKING: *Hibachi, Sake, Shōyu, Sukiyaki, Tempura, Teriyaki*

SPORTS/GAMES: *Aikidō, Go, Jūdō, Jūjitsu, Karate, Kendo, Sumō*

PERSON (GROUPS): *Geisha, Honcho, Issei, Mikado, Nisei, Samurai, Sensei, Shōgun, Tycoon*

ENGLISH IN JAPANESE (Pages 12 - 13)

1. apartment
2. bumper
3. bucket
4. bonus
5. brake
6. charity
7. chalk
8. department store
9. date
10. apron
11. electric guitar
12. escalator
13. gum
14. gear
15. group
16. handle
17. headlight
18. hostess
19. concrete
20. concert
21. cleaning
22. cushion
23. MacDonald's
24. modern
25. motor
26. napkin
27. permanent-press
28. parking
29. permanent
30. part time
31. patrol car
32. picnic
33. professional
34. post(mail) box
35. printed sheets
36. record
37. cycling
38. second hand
39. sheet
40. sofa
41. sports
42. slow motion
43. strike
44. tire
45. table
46. television
47. trunk
48. transformer
49. ukulele
50. yacht

SUPOTSU (Page 14)

1. *Bareboru*
2. *Aisu-hokke*
3. *Batominton*
4. *Tenisu*
5. *Rora-suketo*
6. *Gorufu*
7. *Besu-Boru*
8. *Bebi-gorufu*
9. *Aisu-suketo*

SUPOTSU KOTOBA (Page 15)

KOTOBA: *Auto* (out), *Chansu* (chance), *Faito* (Fighting spirit), *Gettsu* (double play), *Kikku* (kick), *Sefu* (safe)

GORUFU: *Aian* (iron), *Badi* (birdie), *Bogi* (bogey), *Gurin* (green), *Iguru* (eagle), *Pa* (par), *Pata* (putter), *Patto* (putt), *Ti* (tee)

TENISU: *Bore* (volley), *Kurabu* (club), *On-rain* (on the line), *Rabu* (love), Tenisu-koto (tennis court)

SUPOTSU BORROWED WORDS (Page 17)

1. Baseball
2. Ice cream
3. Pitcher
4. Warm-up
5. Microphone
6. Radio speaker
7. Playball
8. Player
9. Team
10. Diamond
11. Member
12. Plate
13. Slow ball
14. Slow motion
15. Strike out
16. Error
17. Stand
18. World Series
19. Page
20. Who's Who in Big League Baseball
21. Hit
22. Foul line
23. Runner
24. Two base hit
25. Three base hit
26. Homerun
27. Scoreboard
28. One run
29. Half-back
30. Fumble
31. Baseball
32. Game
33. Football
34. Pinch-hit
35. Slump
36. Pitcher
37. Punch
38. Coach
39. Fuse
40. Poor sportsmanship
41. Hip, hip, hooray

IS THERE A STORY BEHIND THAT WORD? (Pages 20 -21)

1. (4) *Banzai*
2. (5) *Futokoro-gatana*
3. (1) *Auto-gai*
4. (8) *Noren*
5. (14) *Katte-deru*
6. (2) *Abura wo uru*
7. (9) *Naishoku*
8. (13) *Yoko-meshi*
9. (3) *Kuromaku*
10. (10) *Nippachi*
11. (7) *Kaki-ire-doki*
12. (11) *Hiru-andon*
13. (12) *Tozama*
14. (6) *Kata-tataki*

BUNDLING UP THE STOMACH (Page 23)

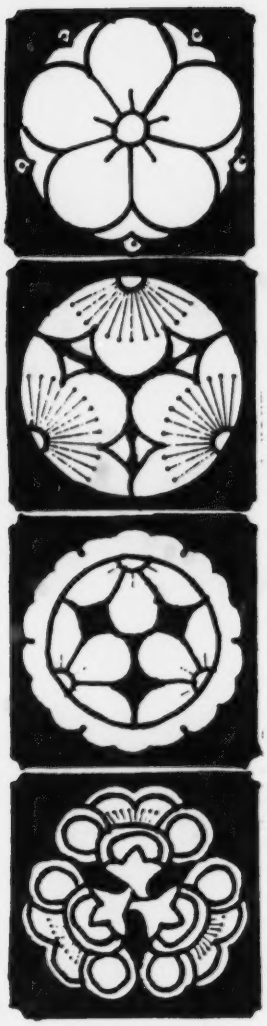
1. Heart-to-heart talk
2. Reveal what is on one's mind
3. Become resigned to something
4. (S)he is a treacherous person

JAPANESE BUSINESS LANGUAGE (Pages 24 - 25)

1. P.R. (Public Relations)
2. Boss
3. Boom
4. Bonus
5. Commerical
6. Communication
7. Connection
8. Computer
9. Consultant
10. Cost
11. Mass-communication
12. Mass-production
13. Maker
14. Machine
15. Motor
16. Off the record
17. Parts
18. Remote control
19. Service
20. Salary man
21. Strike
22. Top
23. Trade
24. User

LIKE JAPANESE, LIKE AMERICANS (Pages 28 -29)

1. Moonlighting
2. Pep Talk
3. Featherbedding
4. Old Boys' Network
5. Expense Account
6. Workaholic
7. Coffee Break



BREAKING THE CODE: JAPANESE READING AND WRITING

WHAT? NO ABC'S?
BUT HAVE THEY GOT CHARACTER!

Many people are mystified when it comes to understanding Japanese because, instead of using the Roman alphabet of most languages of the West, the Japanese use quite a different system of writing. They write with about 2000 symbols called characters. Writing with so many characters is obviously more complicated than writing with twenty-six letters; however, the Japanese system of writing is not as complicated or as mystifying as it first appears. The first key to demystifying Japanese is to know that the characters the Japanese use in writing fall into three different categories: ***KANJI***, ***HIRAGANA*** and ***KATAKANA***.

Below you will see an illustration of the three different types of Japanese characters. Examine the illustrations carefully and see if you can recognize how *Kanji*, *Hiragana* and *Katakana* differ from one another. The brief explanations in the chart will help you.

林 読 間 日 売 相 発 号 月	**KANJI** Used in writing the main parts of a sentence such as verbs and nouns. Also used for writing family and given names. Original Chinese characters; each represents one word. 1 - 23 strokes per character.
な る ま す よ ち ば に め っ	**HIRAGANA** Used in writing verb endings, adverbs, conjunctions, various sentence particles. Modified, simplified Chinese characters, written in a cursive, smooth style; each represents one phonetic syllable. 1 - 4 strokes per character.
サ ル ウ マ コ イ セ ケ ァ	**KATAKANA** Used mainly in writing words of foreign origin, such as words used in Japanese that have been borrowed from other languages. Simplified Chinese characters, written in a more angular, squarish, stiff style than Hiragana; each represents one phonetic syllable. 1 - 4 strokes per character.

ACTIVITY*

WHAT A CHARACTER!
IS IT KANJI, HIRAGANA, OR KATAKANA?

Now that you have studied the chart on the previous page, see how well you can do on your own distinguishing one type of character from another. The excerpt of Japanese writing on the following page was taken from a **No Smoking/Chain Lock** sign that is posted in rooms at the *Ana* Hotel in Hiroshima. It contains the three types of characters. Sixteen characters in the sign are circled and numbered 1-16. See if you can accurately identify each character: is it *Kanji, Hiragana,* or *Katakana?* Write your answers in the blanks provided.

1. _____ 9. _____

2. _____ 10. _____

3. _____ 11. _____

4. _____ 12. _____

5. _____ 13. _____

6. _____ 14. _____

7. _____ 15. _____

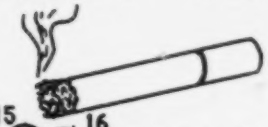
8. _____ 16. _____

* Consult ANSWER SECTION

おねがい

1 2 3
安全のために！

ご在室中は必ず、ドアーチエーンをおかけください。
ドアーをお開けになる場合は、ご来客をドアースコープでお確かめの後、ドアーチェーンを外してください。



14
火気にご注意！

15 16
ベッドでのお煙草はご遠慮ください。

支配人

NOTICE

When you are inside the room, please double-lock the door with bolt and door-arm.
When you have a caller, check through the peep-hole before opening the door.

NO SMOKING IN THE BED.

THE MANAGEMENT

ANA HOTEL HIROSHIMA

CULTURAL NOTE

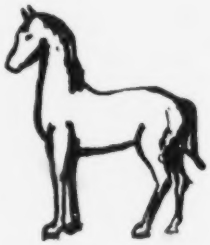
According to the ***Gyokuhen*** Dictionary, Chinese ideographs number 22,726 while the ***Koki-jiten*** lists 42,174 ideographs and the ***Kaibe*** 55,425. There are only a few ideographs of Japanese invention expressing words and notions indigenous to Japan.

WE JAPANESE

HISTORICAL NOTE

KANJI: THE ORIGINAL CHINESE CHARACTERS

If we looked back into history about 1500 years, we would find that, although the Japanese had developed a workable language, they had no way of writing it. It was at about this point in time that the Japanese decided to adopt for their own use the Chinese system of writing. This was possible to do since the Chinese had created nearly 2000 years earlier a written language of pictures called **ideograms.** The original Chinese ideograms were pictorial representations of words that later developed into the *Kanji* characters that are in use today.



馬

on-yomi: ***uma***
kun-yomi: ***ba***

足

on-yomi: ***ashi***
kun-yomi: ***soku***

The Japanese borrowed these ideograms and eventually began to use them as phonetic symbols without regard to their particular pictorial meanings. Later they modified the shape or simplified many of the *Kanji,* which gave rise to *Hiragana* and *Katakana.*

It is important to note that while the Japanese borrowed the characterizations of a word, they did not take on the spoken language of the Chinese. The Japanese had already developed their own unique spoken language and they simply adopted the Chinese characters for the purpose of writing. For each *Kanji* they borrowed, they kept the Chinese pronunciation but they also gave each character their own "Japanese" pronunciation. Therefore, for each *Kanji* character there are at least two pronunciations:

ON-YOMI	Original Chinese pronunciation
KUN-YOMI	Japanese pronunciation

Of the thousands of existing Chinese characters, 1850 are prescribed by the Japanese Ministry of Education as being essential for everyday use and normal communication. Of these 1850 basic *Kanji* used in Japanese, 881 have been designated as the basic requirement for youngsters completing their sixth year of elementary school.

WHAT'S IN A NAME?

In Japanese, names are usually written in *Kanji*. Although there are about 2000 *Kanji* characters that are commonly used in Japanese, it may become easier than you think to recognize Japanese names because some characters are used very frequently. Two characters that are often used in family names are:

田 (pronounced ***da*** or ***ta***)

山 (pronounced ***yama***)

In fact, these two characters combine to form one of the most common names in Japan:

山田 智子 ***YAMADA TOMOKO***

Notice that although *Yamada* is the family name (often referred to as the last name in English), it is written first. There are no middle names in Japanese, so *Tomoko,* the given name (or first name in English), is written next. This is the standard format for writing names in Japanese.

Since every *Kanji* represents one word, all Japanese names have meaning. In fact, many family names are also names of things found in the natural environment. For example, the literal meaning of *yama* is "mountain," and *da* or *ta* means "rice field." Therefore, *Yamada* means "mountain rice field."

ACTIVITY*

IS IT A FIELD, A RICE FIELD, OR A MOUNTAIN? . . . READING KANJI

This activity will help you see that it really might be easier than you think to recognize various *Kanji* and even to learn their meanings. The next step will be to write *Kanji*. You will have a chance to do this in the activities that follow in this chapter.

On the following pages you will see three different charts containing Japanese family names written in *Kanji*.

- CHART 1 includes names that contain the character 田. (Remember that this character is pronounced *da* or *ta* and it means "rice field.") In this chart the pronunciation and meaning are provided for each name.

- CHART 2 and CHART 3 contain names that include the characters 山 and 野, respectively. (Remember that 山 is pronounced *yama* and it means "mountain," and 野 is pronounced *no* and it means "field.")

  You will notice in CHART 2 and CHART 3 that there are many blank spaces under the Pronunciation and Meaning colums. Refer to the names in CHART 1 and look for the *Kanji* that will help you figure out and fill in the missing pronunciations and meanings in CHART 2 and CHART 3.

Before you know it you will be reading *Kanji!*

EXAMPLE

THE FIRST NAME IN THE SECOND CHART 浅山

You know that the second character is pronounced *yama* and means "mountain" but you do not know the pronunciation or meaning for the first character, 浅. Look for a name in the first chart that contains this character. You will see that the name 浅山 contains this character, is pronounced ***Asada***, and means "shallow rice field." So the first name in the second chart must be pronounced ***Asayama***, and it must mean "shallow mountain."

CHART 1	田	(*DA* OR *TA*)
KANJI	**PRONOUNCIATION**	**MEANING**
平田	Hirata	Flat rice field
三田	Mita	Three rice field
高田	Takata	High rice field
池田	Ikeda	Pond rice field
松田	Matsuda	Pine rice field
前田	Maeda	Front rice field
岡田	Okada	Hill rice field
坂田	Sakata	Slope rice field
西田	Nishida	West rice field
浅田	Asada	Shallow rice field
青田	Aota	Blue rice field
村田	Murata	Village rice field
秋田	Akita	Autumn rice field
大田	Ohta	Big rice field
横田	Yokota	Side rice field
春田	Haruta	Spring rice field
石田	Ishida	Stone rice field
梅田	Umeta	Plum rice field

CHART 2	山	(*YAMA*)
浅山	_____	_____
白山	Shiroyama	White mountain
西山	_____	_____
青山	_____	_____
山村	_____	_____

46.

村山	_____	_____
横山	_____	_____
石山	_____	_____
丸山	Maruyama	Round mountain
平山	_____	_____
遠山	Tohyama	Far mountain
山中	Yamanaka	Mountain center
山下	Yamashita	Mountain below
山川	Yamakawa	Mountain river
山城	Yamashiro	Mountain castle
山内	Yamauchi	Mountain inside
岡山	Okayama	Hill mountain
山口	Yamaguchi	Mountain mouth

CHART 3 野 (*NO*)

星野	Hoshino	Star field
中野	_____	_____
平野	_____	_____
西野	_____	_____
梅野	_____	_____
石野	_____	_____
青野	_____	_____
大野	_____	_____
浅野	_____	_____
野村	_____	_____

*Consult ANSWER SECTION

CULTURAL NOTE

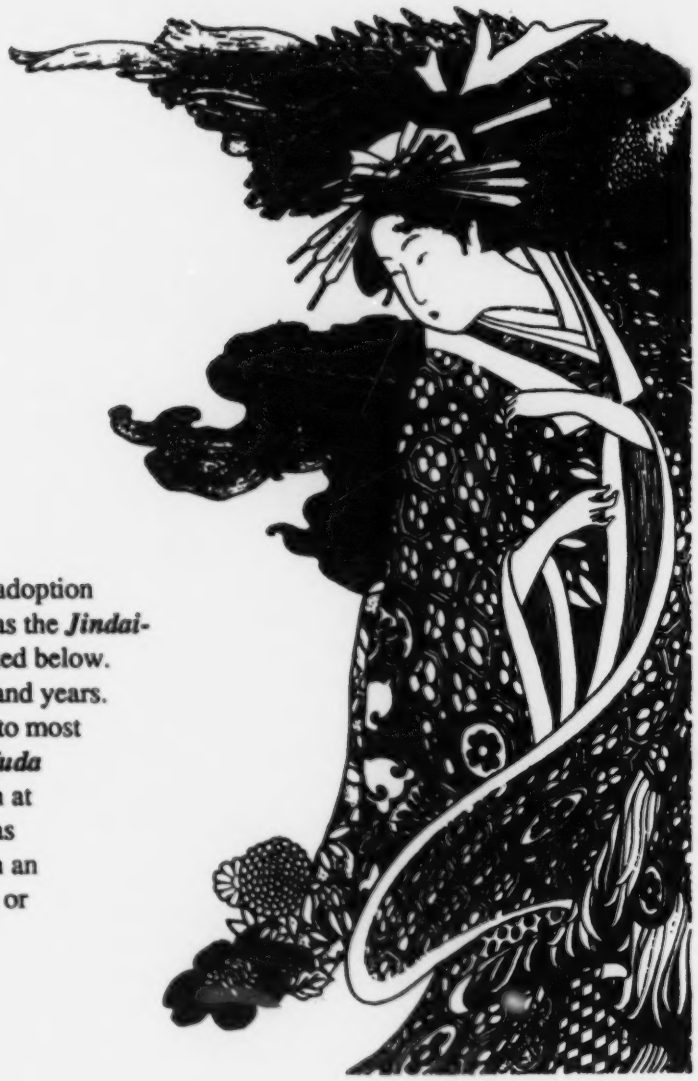
GIVEN NAMES

In Japanese the given name (often referred to in English as the first name) is of great significance. The given name is often believed to be linked to the fate of the individual. Therefore, many families express their hope for their children by choosing the most appropriate name. They can choose from auspicious names, cautionary names or names of great beauty. They often choose the name by consulting with a Shinto priest. The parents provide the priest with the date and time of the child's birth and the family name. The priest analyzes the characters in the family name, including the number of strokes, and he also consults zodiac charts. After studying this information, the priest chooses several names that may bring the child good fortune.

This process of name selection is actually a profession called *seimei-handan*. The practitioners of this profession are not only sought out to give names but also to change names. For example, an individual might want to change his or her name to one that will bring better fortune.

Below you will see a chart of common names for males and females. You will notice that many of the female names end in *-ko* which means "child." This is a diminuitive form similar to the English diminuitive form of "-y" at the end of some names such as Peggy, Patty, and Billy.

FEMALE KANJI	PRONUN-CIATION	MEANING	MALE KANJI	PRONUN-CIATION	MEANING
明美	Akemi	Bright & Beautiful	明	Akira	Clever, Bright
栄子	Eiko	Prosperity Child	一郎	Ichiro	First boy
淳子	Junko	Pure Child	賢一	Kenichi	Most healthy
雪子	Yukiko	Snow Child	誠	Makoto	Sincerity
香織	Kaori	Perfume	昇	Noboru	Rise
和子	Kazuko	Peace Child	治	Osamu	Pursuit
正子	Masako	Right Child	潔	Kiyoshi	Pure
夏子	Natsuko	Summer Child	信一	Shinichi	Belief & Justice
咲子	Sakiko	Blooming Child	但	Tadashi	Justice
智子	Tomoko	Child of Intellect	武司	Takashi	Prosperity
良子	Yoshiko	Beautiful/Good Child	尚幸	Naoyuki	Wise & Happy

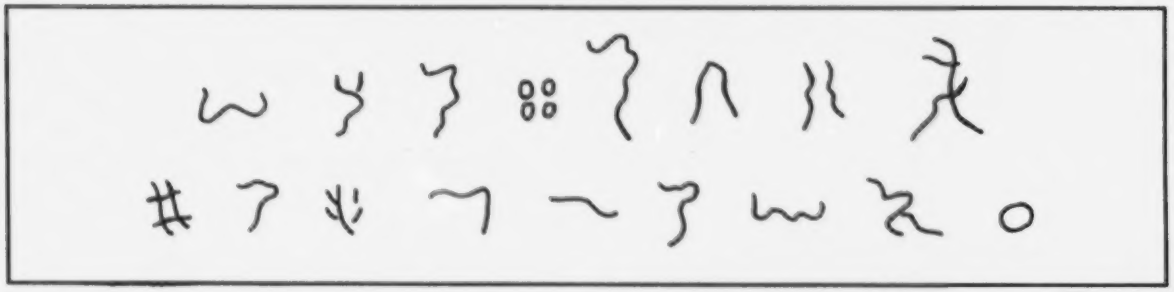


HISTORICAL NOTE

JINDAI-MOJI

The Japanese did use letters prior to the adoption of Chinese *Kanji*. These letters, known as the ***Jindai-moji***, or "gods' days letters," are illustrated below. These letters date back nearly two thousand years. Although *Jindai-moji* are unintelligible to most Japanese today, they are still used on ***o-fuda*** (honorable cards). These cards are given at ***Shinto*** shrines. *O-fuda* are thought of as amulets or charms. It is said that to open an *o-fuda* might possibly result in bad luck or ill-fortune.

It is believed that *Jindai-moji* were originally used only by members of the imperial family. These ancient letters were used to designate the name of the god who resided in a particular shrine. *Jindai-moji* began to disappear as Chinese *Kanji* slowly replaced them over 1700 years ago.



61 BEST COPY AVAILABLE

ACTIVITY

WRITING KANJI

Probably by now you can recognize *Kanji*, so you should be ready to practice writing *Kanji*. When preparing to write *Kanji* you need to know how many strokes it takes to make each character (remember that a character may have as many as 23 strokes!), in what directions the strokes should be made and in what order the strokes should be drawn. There are eight basic rules for writing *Kanji* to help you figure this out. Learning these rules, as all Japanese must do, and committing them to memory involve a good amount of practice.

Below is a summary of the eight basic rules for writing *Kanji*. They have been adapted from an excellent resource, ***A Guide to Reading and Writing Japanese.*** Study the rules and then try your own hand at writing some basic *Kanji* in the writing worksheet that follows.

BASIC RULES FOR WRITING KANJI
THE ORDER OF WRITING STROKES

1. TOP TO BOTTOM

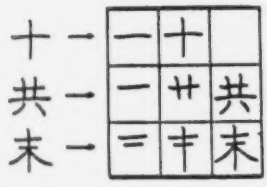
三 一 一 二 三
育 一 亠 育
築 一 竹 筑 築

2. LEFT TO RIGHT

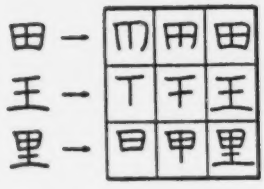
川 一 丿 川 川
村 一 木 村
湖 一 氵 沽 湖

OTHER RULES

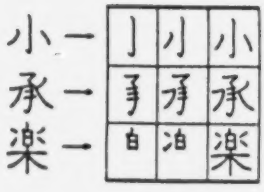
3. WHEN STROKES CROSS: HORIZONTAL STROKES USUALLY PRECEDE PERPENDICULAR STROKES



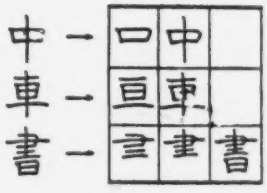
4. SOMETIMES PERPENDICULAR PRECEDE HORIZONTAL STROKES



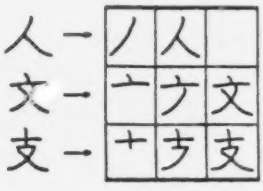
5. WRITE CENTER FIRST, THEN LEFT AND RIGHT



6. WRITE VERTICAL LINE IN CENTER LAST

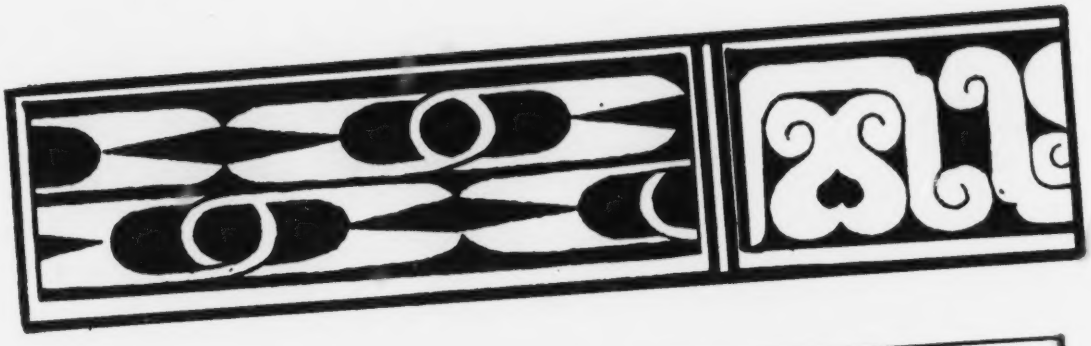


7. DIAGONAL STROKES ARE USUALLY WRITTEN RIGHT-TO-LEFT



8. ALL CHARACTERS SHOULD BE EQUAL IN SIZE

51.

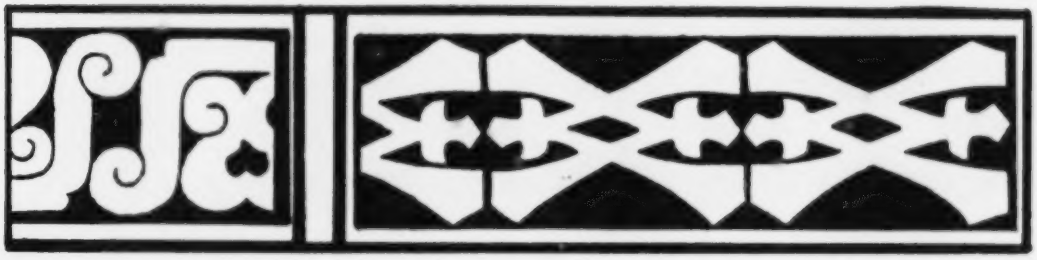


一 十 才 木 木 木 木 木 森 森 森 森 森

見 見

一 丆 丆 丙 丙 西 西

一 ニ シ シ 汀 汀 浅 浅 浅 浅



丶 氵 氵 汁 汁 治 治 治
丨 小 小 尚 尚 尚 尚 尚
丨 止 山 山
丨 冂 冂 田 田 田

ACTIVITY

HOW DOES IT ALL ADD UP? : NUMBERS 1 THROUGH 10

Japanese numbers are written in *Kanji*. The numbers one through ten are written in the chart below. Practice writing the characters in the practice spaces provided. Study the examples to know which stroke to write first and in which direction to write each stroke. Practice until you can write each number without referring to the example and until you can write each character uniformly in size.

ENGLISH	KANJI AND PRONUNCIATON	PRACTICE SPACES
1	ichi 一	
2	ni 二	
3	san 三	
4	shi 四	
5	go 五	

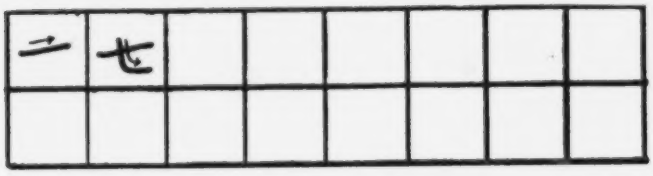
54.

roku

6 六

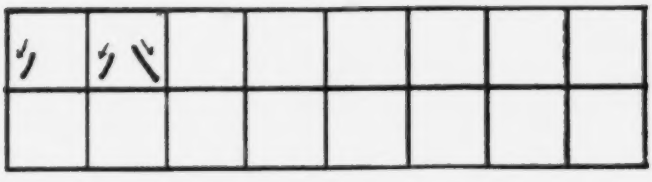
shichi

7 七



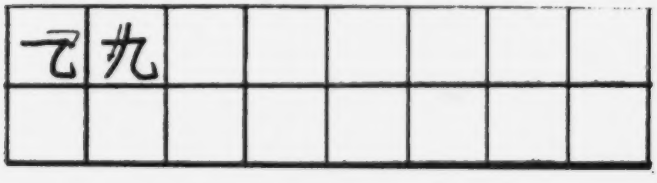
hachi

8 八



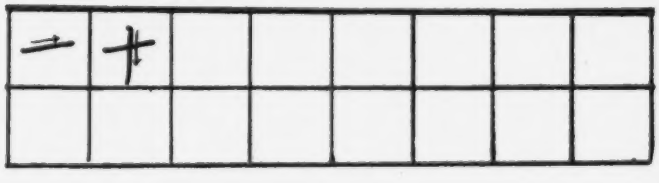
ku

9 九



ju

10 十



TAPE LISTENING AND PRACTICE

First, the numbers 1 through 10 will be said one time and you can listen, following along on the pronunciation section of the chart above. Each character will then be repeated a second time with a pause after each for you to practice the pronunciation. After you have practiced the pronunciation and after you have practiced writing the numbers in *Kanji* several times, perhaps you could listen to this section of the tape again and practice writing the numbers in *Kanji* as you hear them. Then refer back to your practice sheet to correct your work.

ACTIVITY

TAPE LISTENING
YUBIN YA -SAN

Almost every language has a counting song or chant. A common counting chant in English is "One, two, buckle my shoe." *Yubin ya-san* is a popular children's counting song and game in Japan. Children often sing it while playing with a jump rope. When you sing a word or syllable in the song that is marked with an "x" you must jump; when you sing a word where an "*" is marked you must jump and touch the ground.

1 Yu - bin ya-san O- to-shi-mo-no Hi - rot- te a- ge-ma-sho
4 i - chi-mai, ni - mai, san - mai, yon - mai, go - mai, ro- ku-mai
7 na - na mai, hai-chi-mai, kyu - mai, ju - mai, a - ri-ga- to- o

Yubin ya-san, otoshimono	Hey, Mr. Mailman, you dropped something.
Hirotte agemasho	I'll help you pick them up.
ichi-mai, ni-mai,	One card, two cards,
san-mai, yon-mai,	three cards, four cards
go-mai, roku-mai,	five cards, six cards,
nana-mai, hachi-mai,	seven cards, eight cards
kyu-mai, ju-mai	nine cards, ten cards.
arigato-o	Thank you!

In Japanese there are several ways to say a number. You will notice in this song another common way to say the numbers "four" and "seven."

CULTURAL NOTE

You will remember that *Kanji* characters are significant because each character was originally symbolic of some aspect of Chinese life or thought. The same is true for the numbers written in *Kanji*:

THE STROKE FOR ONE
represents the unity and the oneness,
of the earth and sky

THE STROKES FOR TWO
represent the Sky Father and
the Earth Mother.

THE STROKES FOR THREE
represent Heaven, Mankind,
and Earth.

ACTIVITY*

NUMBERS 11 THROUGH 19

Writing the numbers 11 through 19 is not difficult if you know the numbers 1 through 10. The numbers 11 through 19 are simply written by combining the number 10 with another number. For example, ll is written "ten-one" or in Japanese ***ju-ichi***. The number 12 is written "ten-two," or ***ju-ni,*** etc. Following this pattern, see if you can complete the chart below. Write the pronunciation for each number and the *Kanji*. You will notice that the number 14 is written in for you because it has an irregular pronunciation. All of the other numbers follow the same pronunciation as the numbers 1 through 10.

	PRONUNCIATION	KANJI		PRONUNCIATION	KANJI
11	JU-ICHI	十一	**16**		
12	JU-NI	十二	**17**		
13			**18**		
14	JU-YON	十四	**19**		
15					

*Consult ANSWER SECTION

ACTIVITY*

NUMBERS 20 THROUGH 90

An interesting fact about Japanese numbers is that there is no *Kanji* for zero. Therefore, to write numbers 20 through 90 in *Kanji*, the Japanese combine the number 10 with the numbers 2 through 9. For example, the number 20 is written "two-ten" or, in Japanese, ***ni-ju.*** The number 30 is written "three-ten" or ***san-ju.*** In other words, you just count the number of tens. Following this pattern, see if you can complete the chart below. A few examples are done for you.

	PRONUN-CIATION	KANJI		PRONUN-CIATION	KANJI
20	NI-JU	二十	60		
30	SAN-JU	三十	70		
40			80		
50			90		

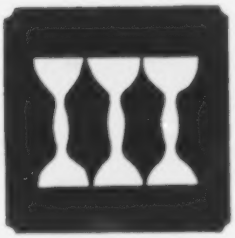
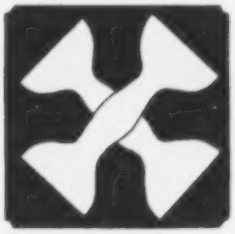
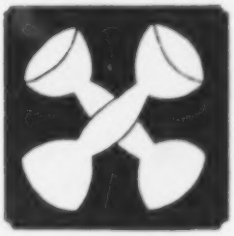
* Consult ANSWER SECTION

ACTIVITY*

WHICH IS YOUR FAVORITE: *SHI GATSU OR SHICHI GATSU?*

Which is your favorite month? Is it April or July? The words written above in italics are the Japanese words for April and July. ***Gatsu*** is the Japanese word for "month." Do you remember what the words ***shi*** and ***shichi*** mean? You probably remember from working with the activities on numbers that these words mean "four" and "seven," respectively. Therefore, you can see that in Japanese the months are named by taking a number and combining it with the word for month. April, the fourth month, is ***shi gatsu*** and July, the seventh month, is ***shichi gatsu.***

The chart below contains the names of the twelve months written in *Kanji*. See if you can fill in the Japanese pronunciation and the English for each month. The months are not written in order, so you will need to decipher the *Kanji* in order to fill in the blanks. April and July are already done for you. (If you cannot remember the meaning of some *Kanji*, refer back to the previous activities on numbers.)

	KANJI	PRONUNCIATION	ENGLISH TRANSLATION
1	四月	Shi-gatsu	April
2	七月	Shichi-gatsu	July
3	五月		
4	十月		
5	三月		
6	九月		
7	一月		
8	十二月		
9	八月		
10	六月		
11	二月		
12	十一月		

*Consult ANSWER SECTION

ACTIVITY*

WHAT *JI* (時) IS IT? (*NANJI DESU KA?*)

The sound *ji* in Japanese is a very common one. It can mean "letter," "mark," "time," "ear," "temple," "thing," or "self." In order to understand the meaning of this word, you need to look at how it is written in *Kanji* and with what other characters it is used. If the character for *ji* looks like the one written above in the activity title, it is used in combination with numbers to express time.

You will recall that in writing the names of months in Japanese you took a number and combined it with the word for month. Time is expressed in a similar manner. You take the number for the hour and combine it with the character for time (*ji*). Thus, "one o'clock" would be ***ichi-ji*** in Japanese and "two o'clock" would be ***go-ji.*** Following this pattern see if you can fill in the blanks in the chart below. You will notice that in the *Kanji* column the character for *ji* is always written in but some of the characters designating the hour are missing. Do you remember how to write the numbers in *Kanji*? If not, look back at the previous sections on writing numbers to refresh your memory and then write them in the appropriate blanks.

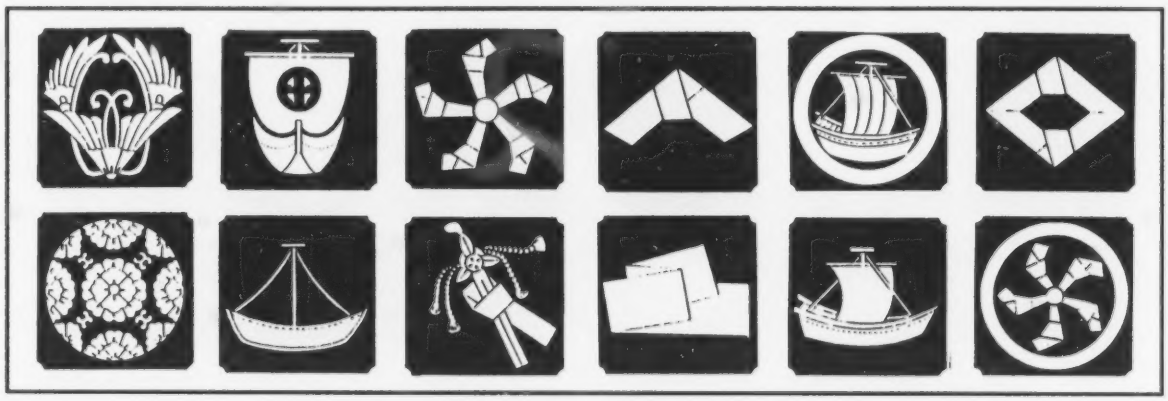
	KANJI	PRONUNCIATION	ENGLISH TRANSLATION
1.	一時	ichi-ji	one o'clock
2.	五時	go-ji	
3.	十二時		twelve o'clock
4.	___時	ni-ji	
5.	___時	ku-ji	
6.	十一時		eleven o'clock
7.	___時		three o'clock
8.	___時	roku-ji	
9.	七時		seven o'clock
10.	八時		eight o'clock

* Consult Answer Section

ACTIVITY

TIME AND THE ZODIAC (*JUNISHI*)

Have you ever thought about the system for telling time? Did you ever wonder how people told time before the creation of the 24 hour day, the 60-minute hour and the 60-second minute? This well-known system for telling time is a standard system that is used throughout the world today. It is called Greenwich (pronounced Grenich) Mean Time (GMT) because it is based on the average apparent motion of the Sun as observed from the zero longitude of Greenwich, England.



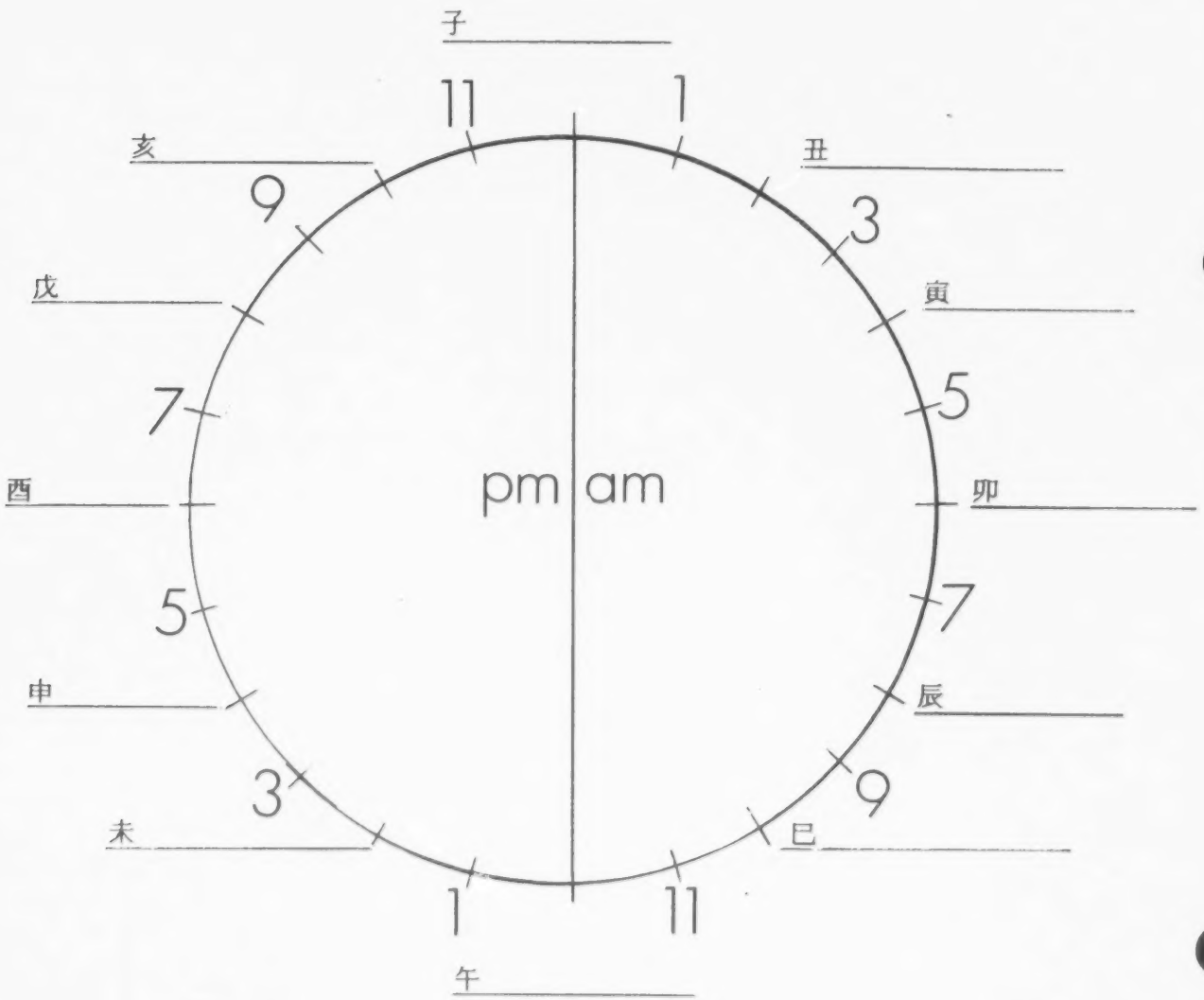
Throughout history, various systems for telling time have been developed. The Japanese developed an early method for expressing time, days and years that was based on a zodiac system which was originally introduced to them by the Chinese. This zodiac system consists of twelve different animals. These animals are listed below in Japanese (*Kanji*) and English.

	KANJI	PRONUN-CIATION	ENGLISH		KANJI	PRONUN-CIATION	ENGLISH
1	子	Ne	Rat	7	午	Uma	Horse
2	丑	Ushi	Bull	8	未	Hitsuji	Goat
3	寅	Tora	Tiger	9	申	Saru	Monkey
4	卯	U or Usagi	Rabbit/Hare	10	酉	Tori	Cock
5	辰	Tatsu	Dragon	11	戌	Inu	Dog
6	巳	Mi	Snake/Serpent	12	亥	I	Boar

The system of using the zodiac to express the days and hours was used before the *Meiji* era. The days were divided into cycles of twelve, and each day in the cycle belonged to one of the signs or animals of the zodiac. The same was done with hours. However, the 24-hour day was divided into twelve **two-hour** periods, each corresponding to one of the twelve zodiac symbols.

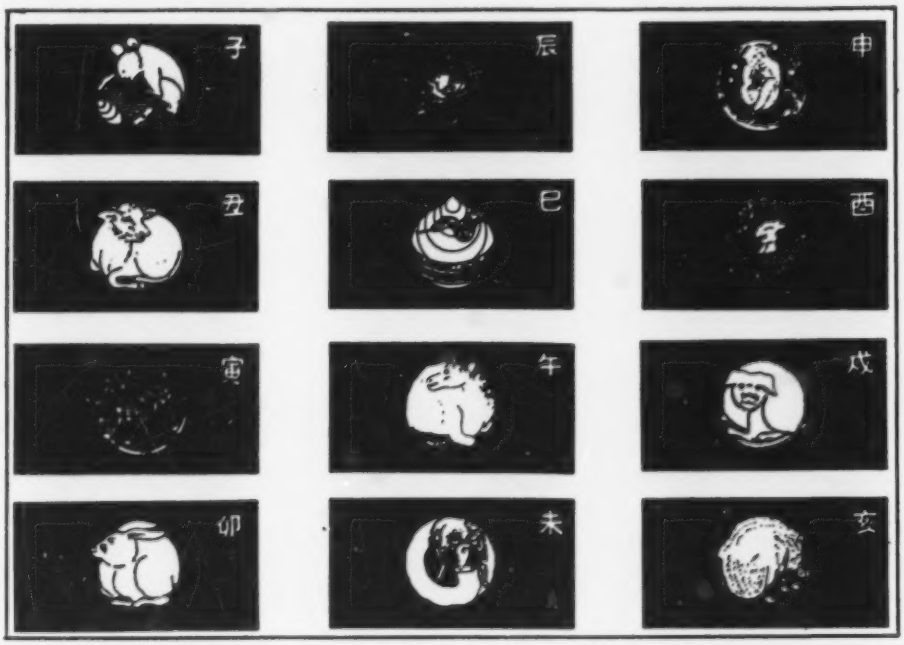
Below you will see a clock that shows how the two-hour intervals were named according to the zodiac. You will notice that the names of the animals for each two-hour interval are written in *Kanji*. Refer to the illustration on the opposite page to decipher the *Kanji* and fill in the names of the animals in English and Japanese to the right of each character. Check your answers by referring to the chart on the previous page.

BOAR	COCK	DOG	DRAGON	HORSE	MONKEY
OX	RABBIT	RAT	SHEEP	SNAKE	TIGER



CULTURAL NOTE

The zodiac has always been an integral part of Japanese life. The animals of the zodiac are often referred to throughout Japanese history, folklore, literature and art. There is an interesting story about how the twelve animals of the zodiac were chosen.



On a certain New Year's day long ago Buddha gathered the animals and together told them that he would like to choose twelve animals to represent the years. He arranged a competition in order to help him arrive at his decision. The first twelve animals who arrived at a certain place on a given day in order to pay homage to him would be those he selected. The cat was not present at the gathering, so Buddha told a mouse to relay the information about the competition to the cat. All the animals agreed to participate and Buddha told them where they would begin and end the race.

On the day of the race and just before it was about to begin, the ox decided to get a head start because he knew he couldn't run fast. When he began his trek towards the finish line he failed to notice that the little mouse was hanging on his tail.

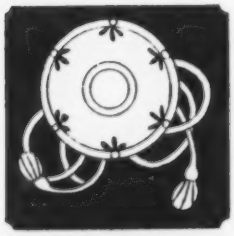
The race finally began, but by now the ox was almost at the finish line. Just before he could cross it, however, the little mouse swung from his tail over the line, taking first place. The ox obviously came in second. Buddha chose the mouse and the ox and the ten other animals who crossed the finish line as the animals of the zodiac. The mouse forgot to tell the cat about the race so the cat was not included among the twelve winners. This is why cats and mice do not get along even today.

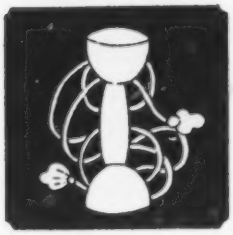
The symbols of the zodiac are no longer used in telling time, but they are still used to refer to the years. There are a number of superstitions in Japan that revolve around the old system of telling time. For example, since the tiger is considered an animal of darkness, ceremonies and special events are usually not scheduled during the hour of the tiger (three to five p.m.).

KANA: HIRAGANA & KATAKANA

The word ***Kana*** refers to the two sets of Japanese characters that were developed from the Chinese *Kanji*: ***Hiragana*** and ***Katakana***. These two sets of characters each contain 48 simple symbols with 23 variations. Where each Kanji represents a whole word, each Hiragana or Katakana symbol represents one phonetic syllable. Also, each *Hiragana* has a corresponding *Katakana* with the same phonetic pronunciation.

The chart below shows how some of the *Hiragana* and *Katakana* were derived from *Kanji*.





KANJI ——————>> NEW CHARACTER: HIRAGANA OR KATAKANA			
安	(a)	あ	(a) Hiragana
阿	(a)	ア	(a) Katakana
加	(ka)	か	(ka) Hiragana
加	(ka)	カ	(ka) Katakana
奈	(na)	な	(na) Hiragana
奈	(na)	ナ	(na) Katakana

HIRAGANA

Remember that *Hiragana* are used mainly to write pronouns, adverbs and sentence fragments. *Hiragana* are the first characters taught to children when they begin preschool or kindergarten at age four or five. By the time they go to first grade, most children have learned all of the *hiragana* characters.

Before you practice your skill at deciphering *Hiragana*, study the *Hiragana* chart on the following page. Look at the first row and you will see the five Japanese vowels. You will notice that in each of the following rows a different consonant is combined with each of these vowels to create new phonetic syllables (each row represents a different consonant-vowel combination). In the second row the vowels are combined with "k," in the third row the vowels are combined with "s," and so on (some consonants do not combine with all of the vowels and the "n" row has only one possible combination).

You will also notice that after the "n" row, the characters are very similar to those in the first rows of the chart. For example, look at the "k" row and then look at the "g" row. The characters beginning with the "k" sound are exactly like those beginning with the "g" sound except for the two small strokes written on the side of the latter characters (these strokes are called ***nigori*** or ***dakuten*** in Japanese). The characters beginning with the "z" sound are like those beginning with the "s" sound; the characters beginning with the "b" and "p" sound are like those beginning with the "h" sound, etc.

HIRAGANA CHART

	A あ	I い	U う	E え	O お
K	KA か	KI き	KU く	KE け	KO こ
S	SA さ	SI し	SU す	SE せ	SO そ
T	TA た	CHI ち	TSU つ	TE て	TO と
N	NA な	NI に	NU ぬ	NE ね	NO の
H	HA は	HI ひ	FU ふ	HE へ	HO ほ
M	MA ま	MI み	MU む	ME め	MO も
Y	YA や	I	YU ゆ	E	YO よ
R	RA ら	RI り	RU る	RE れ	RO ろ
W	WA わ	I	U	E	O
N	N ん				
G	GA が	GI ぎ	GU ぐ	GE げ	GO ご
Z	ZA ざ	ZI じ	ZU ず	ZE ぜ	ZO ぞ
B	BA ば	BI び	BU ぶ	BE べ	BO ぼ
P	PA ぱ	PI ぴ	PU ぷ	PE ぺ	PO ぽ
D	DA だ	DI ぢ	DU づ	DE で	DO ど

TAPE LISTENING

To practice the pronunciation of the *Hiragana* syllables, listen to the tape and follow along from left to right on your chart. Each syllable is said once with a brief pause during which you can repeat it.

CULTURAL NOTES AND TAPE ACTIVITY

Hiragana was formed in the 9th century by a Buddhist Saint called *KO-BO DA-I-SHI*. Amazingly, in addition to creating a set of 48 syllables, he arranged them in a poetic verse called *I-RO-HA* without using a single syllable twice.

I RO HA NI HO HE TO
い ろ は に ほ へ と
CHI RI NU RU WO WA KA
ち り ぬ る を わ か
YO TA RE SO TSU NE
よ た れ そ つ ね
NA RA MU U WI NO
な ら む う ゐ の
O KU YA MA KE FU KO E TE
お く や ま け ふ こ え て
A SA KI YU ME MI SHI
あ さ き ゆ め み し
WE HI MO SE SU UN
ゑ ひ も せ す ん

The translation of this poem in English is: "All is transitory in this fleeting world. Let me escape from its illusions and vanities."

Listen to the poem on tape and follow along with the poem written above.

ACTIVITY

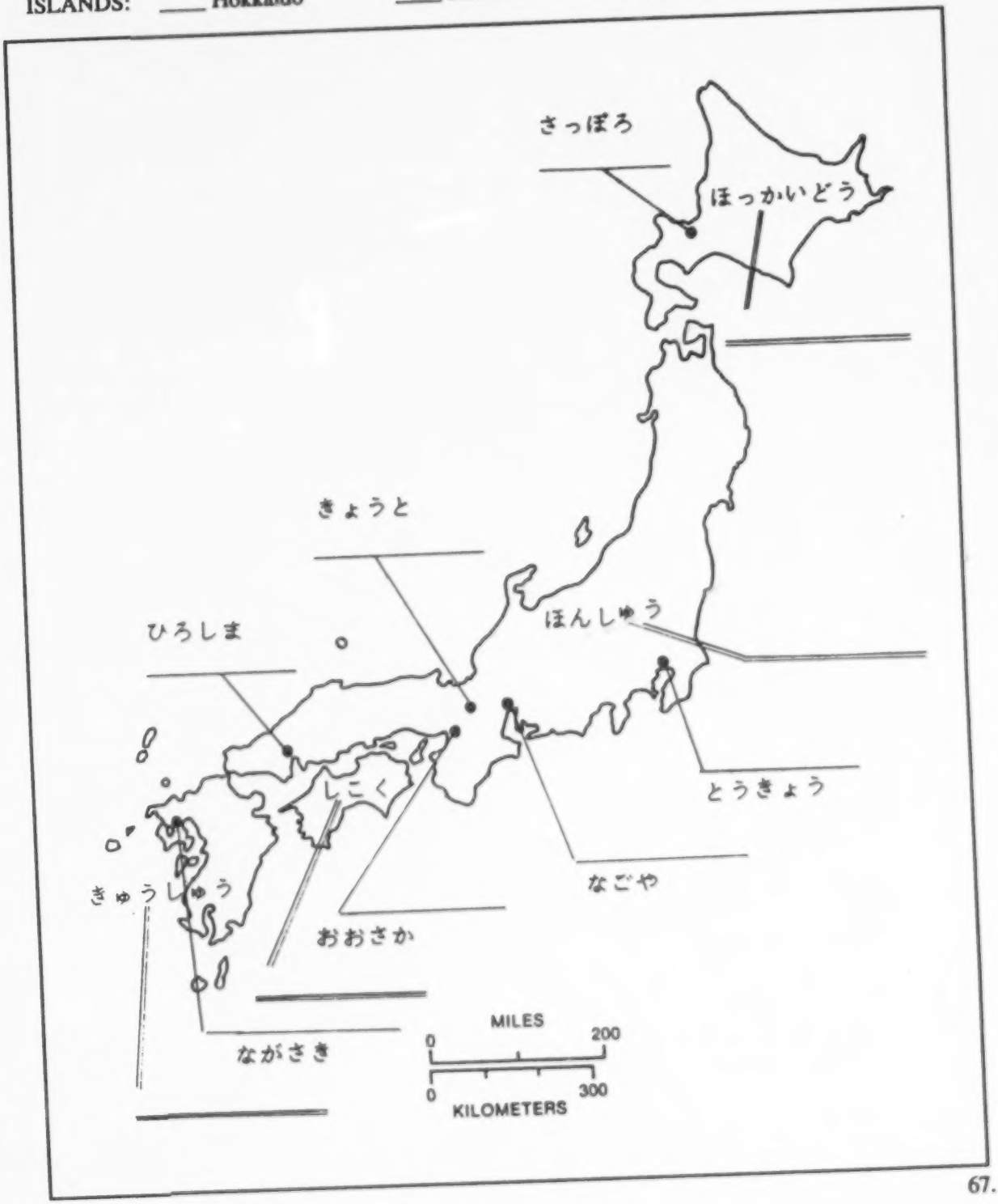
DECIPHERING HIRAGANA: A TOUR OF JAPAN

Imagine that you have the opportunity to travel to Japan. Before beginning your trip, you will need to be familiar with a little bit of geography. You should be familiar, of course, with the names of the four main islands and the location of some of the major cities of Japan that you might like to include in your itinerary. To make sure you are familiar with this basic geography, study the following map. You will notice that the names of the islands and the cities are labeled in *Hiragana*. Practice your skill at deciphering the *Hiragana* and write the name of each city and island in English in the spaces provided on the map. The cities and islands that are labeled on the map are listed at the right. You can check them off as you identify them on the map. Check your work by referring to an atlas or map of Japan.

CITIES: ____ Hiroshima ____ Kyoto ____ Nagasaki ____ Nagoya

____ Nara ____ Osaka ____ Sapporo ____ Tokyo

ISLANDS: ____ Hokkaido ____ Honshu ____ Kyushu ____ Shikoku



67.

KATAKANA

Katakana characters today are used mainly to write words of foreign origin or borrowed words. You will notice by looking at the *Katakana* chart on the following page that the chart contains the same phonetic syllables as the *Hiragana* chart and that the characters follow the same pattern of consonant-vowel combinations, but the characters are written differently.

TAPE LISTENING AND PRACTICE

Since each *Hiragana* character has a corresponding *Katakana* character, you will use the same section of the tape to practice the *Katakana* syllables that you used to practice the *Hiragana* syllables. This time, of course, you will follow along on the *Katakana* chart on the next page. Remember, each syllable will be said one time, followed by a brief pause during which you can practice the pronunciation.

KATAKANA CHART

	A ア	I イ	U ウ	E エ	O オ
K	KA カ	KI キ	KU ク	KE ケ	KO コ
S	SA サ	SI シ	SU ス	SE セ	SO ソ
T	TA タ	CHI チ	TSU ツ	TE テ	TO ト
N	NA ナ	NI ニ	NU ヌ	NE ネ	NO ノ
H	HA ハ	HI ヒ	FU フ	HE ヘ	HO ホ
M	MA マ	MI ミ	MU ム	ME メ	MO モ
Y	YA ヤ	I	YU ユ	E	YO ヨ
R	RA ラ	RI リ	RU ル	RE レ	RO ロ
W	WA ワ	I	U	E	O
N	N ン				
G	GA ガ	GI ギ	GU グ	GE ゲ	GO ゴ
Z	ZA ザ	ZI ジ	ZU ズ	ZE ゼ	ZO ゾ
B	BA バ	BI ビ	BU ブ	BE ベ	BO ボ
P	PA パ	PI ピ	PU プ	PE ペ	PO ポ
D	DA ダ	DI ヂ	DU ヅ	DE デ	DO ド

ACTIVITY*

TAPE LISTENING
THE CHALLENGE OF THE "L" AND THE "R"

English words which begin with an "l" sound pose a unique situation when borrowed by the Japanese language. In Japanese there is no sound symbol or Roman letter for "l." Therefore, all English words that begin with the sound "l" have that letter substituted in Japanese by "r," which is the closest sound to "l" in ***Romaji*** or Roman letters.

The words listed below are words the Japanese have borrowed from English. Follow the words as they are said on the tape. Notice that all the words begin with the written letter "r" even though the "r" is being pronounced as if an "l" were the first letter of the word. The fifteen words are said twice. As you listen, try to write in the English word. A helpful hint in figuring out the English word would be to eliminate the sound of the "u" which is an ending on several of the Japanese words.

1. Raberu _____
2. Raboratorī _____
3. Rabu-retā _____
4. Raimu _____
5. Raion _____
6. Raitā _____
7. Rakki _____
8. Randorī _____
9. Ranpu _____
10. Remon _____
11. Renzu _____
12. Retasu _____
13. Robī _____
14. Rōrāsukēto _____
15. Rōshon _____

*Consult ANSWER SECTION

ACTIVITY*

DECIPHERING AND WRITING KATAKANA

In the *Hiragana* section you practiced deciphering Japanese characters. In this section you will not only practice deciphering the *Katakana* characters, but you will also have a chance to practice writing them. Now that you have had a good amount of practice with pronunciation you should be well-prepared for the next step of deciphering *Katakana*.

*Consult ANSWER SECTION

Convert the following words written in *Katakana* to English by referring to your *Katakana* chart. First, write the Roman syllables in the spaces provided under each word written in *Katakana* . Then say the syllables together and see if you can figure out what the word is in English. Write it in the blank on the right. Remember that the "r's" in Japanese are pronounced like "l's," and the final vowel "u" sound is often dropped in English. All of the words below have been borrowed from English so they should be recognizable. One example is done for you.

KATAKANA	ENGLISH
1. フルーツ fu ru tsu	fruit
2. ロマンス — — — —	_____
3. テレビジョン — — — — —	_____
4. インスタント — — — — — —	_____
5. ダイナマイト — — — — — —	_____
6. ギフト — — —	_____
7. アイスクリーム — — — —	_____
8. ナプキン — — — —	_____
9. クリスマス — — — — —	_____
10. ステレオ — — — —	_____

71.

CHALLENGE NOTE: The following activities will include more *Katakana* deciphering activities. As you do the activities, see if you can refer less and less to the *Katakana* chart. In other words, see how many *Katakana* characters you can begin to recognize from memory.

ACTIVITY*

HAVE PASSPORT, WILL TRAVEL

Imagine that you are a travel agent in the United States. You have several clients who will be flying to Japan, and they have some questions regarding transportation fares and times from various international airports to the downtown area of those cities that are on their routes. There is a chart below that you will use to answer your clients' questions. You will notice that the names of the cities in the chart are written in *Katakana* only, so you can do the preliminary matching activity below to help you prepare for reading the chart.

Below on the left you will see the names of several cities written in *Katakana*. Match them up with the appropriate city written in English on the right. Refer to your *Katakana* chart to help you with the deciphering. After you complete the activity and check your answers in the answer section of this chapter, study the words written in *Katakana* . Cover up the words written in English and see if you can eventually "decipher" or read the words written in *Katakana* without referring to the English words on the right.

A.	サンフランシスコ	_____	Anchorage
B.	バンクーバー	_____	Chicago
C.	ロサンゼルス	_____	Honolulu
D.	シアトル	_____	Los Angeles
E.	ホノルル	_____	New York
F.	アンカレッジ	_____	San Francisco
G.	シカゴ	_____	Seattle
H.	ニューヨーク	_____	Vancouver

* Consult ANSWER SECTION

Now that you have had practice deciphering the names of the cities written in *Katakana* it should be easy for you to read the chart on the next page that you will need to use to answer your clients' questions. See if you can read the names of the cities from memory without referring to the English in the matching activity above.

CITY	AIRPORT	リムジン LIMOUSINE	バス BUS	タクシー TAXI	AIRPORT TAX	PORTERAGE
ニューヨーク	J. F. ケネディ国際空港	JFK EXPRESS (BUS/TRAIN) 4 DOLLARS 45 min.	7 DOLLARS (EAST SIDE) 60 min.	25～30 DOLLARS 45 min.	3 DOLLARS	1 DOLLAR
アンカレジ	アンカレジ 国際空港	5 DOLLARS 20 min.	50 CENTS 30 min.	10～11 DOLLARS 15 min.	3 DOLLARS	1 DOLLAR
サンフランシスコ	サンフランシスコ国際空港	————	6 DOLLARS 30 min.	20～30 DOLLARS 30 min.	3 DOLLARS	50 CENTS
ロサンゼルス	ロサンゼルス 国際空港	————	5.40 DOLLARS 45 min.	25～30 DOLLARS 45 min.	3 DOLLARS	50 CENTS
シカゴ	オヘア 国際空港	6 DOLLARS 60 min.	————	18～22 DOLLARS 60 min.	3 DOLLARS	1 DOLLAR
シアトル	シアトル・タコマ国際空港	————	4.75 DOLLARS 30 min.	20～30 DOLLARS 30 min.	3 DOLLARS	50 CENTS
バンクーバー	バンクーバー国際空港	8.50 DOLLARS (CANADA) 30 min.	————	15 DOLLARS 30 min.	12.50 DOLLARS	50 CENTS
ホノルル	ホノルル 国際空港	7.75 DOLLARS 30 min.	————	14 DOLLARS 30 min.	3 DOLLARS	50 CENTS
グアム	グアム国際空港	————	————	5～8 DOLLARS 15 min.	————	————
サイパン	サイパン国際空港	————	————	9 DOLLARS 15 min.	————	————
メキシコシティ	メキシコシティ国際空港	1012 PESOS (MEXICO) 60 min.	225 PESOS	1012 PESOS 40 min.	1,600 PESOS(INT) 370 PESOS(DOM)	50 PESOS
サンパウロ	カンピーナス国際空港	————	(AIRLINE BUS) 7409 90 min.	40 DOLLARS 90 min.	5.20 DOLLARS	300 CRUZEIROS

CLIENT #1: IMAI-SAN

After spending two weeks in Chicago on business, Imai-san will be leaving tomorrow for Japan. His flight leaves at 11:30 a.m. and he needs to check in for his flight by 10:30 a.m. He has decided to take a taxi from the Palmer House Hotel, where he has been staying in downtown Chicago, to the airport. He calls you to ask by what time he should leave his hotel to assure that he will arrive at O'Hare Airport by 10:30 a.m. What would you tell him?

ANSWER:_____

CLIENT #2: MR. AND MRS. MUELLER

Mr. and Mrs. Mueller have just celebrated their 25th wedding anniversary and have decided to take a second honeymoon in Japan, with a two-day lay over in Honolulu. They call you to confirm their flight and to ask if it will be cheaper to take a taxi or a limousine from Honolulu International Airport to downtown Honolulu. What answer do you give?

ANSWER:_____

CLIENT #3: SAKIKO ASHIDA

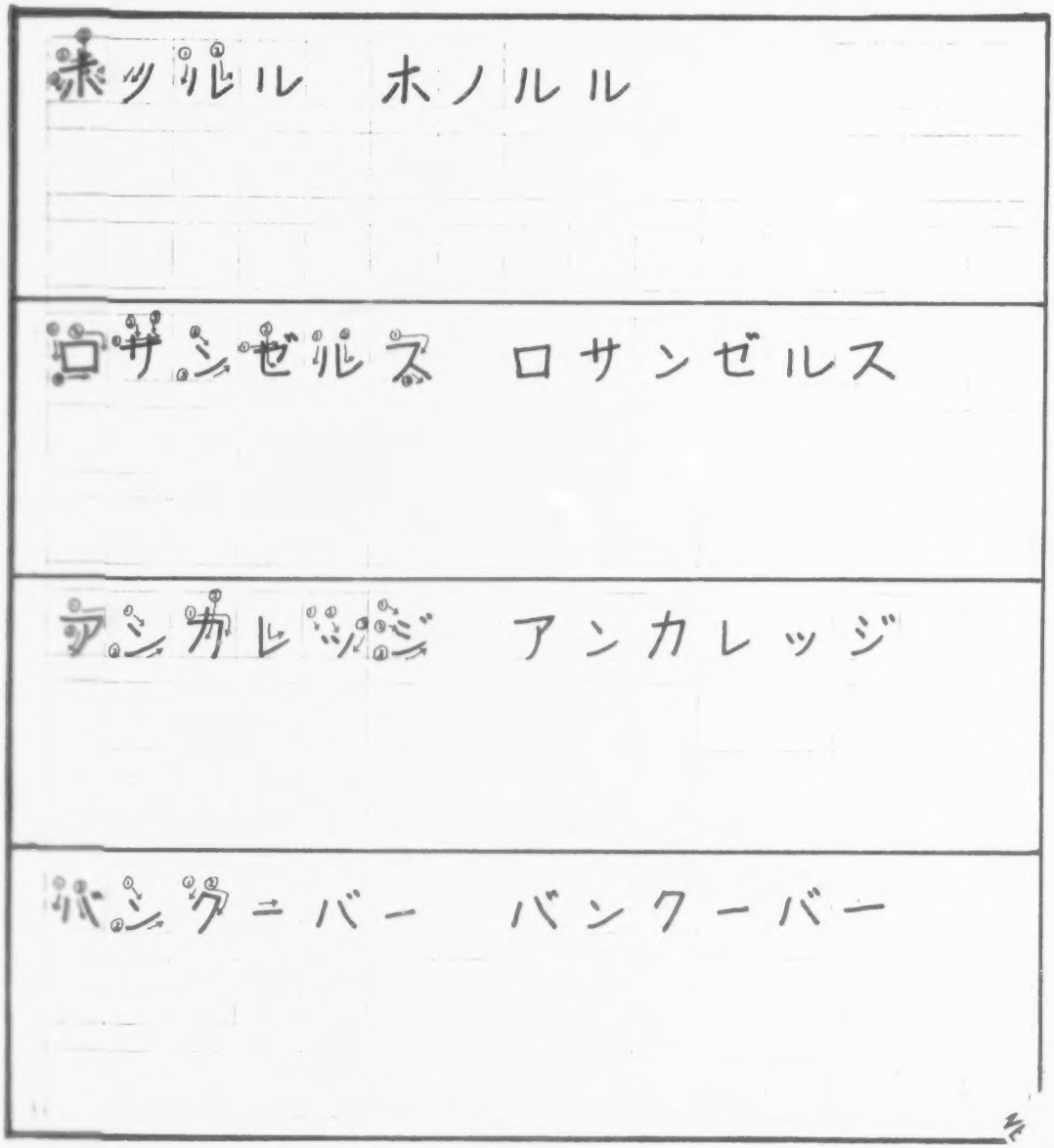
Sakiko Ashida is a Japanese exchange student who has just graduated from college in Iowa. She will be returning to Japan after spending a week with friends in Chicago. Her flight from Chicago to Tokyo includes a five-hour layover in Seattle. She decides that she will have just enough time to visit a friend of her family who works in downtown Seattle. She calls you to ask if there is a bus that will take her from the airport to downtown Seattle and back, and, if so, she wants to know the round-trip cost of the bus. What do you tell her?

ANSWER:_____

ACTIVITY

KANA WRITING PRACTICE

Now that you have successfully deciphered and read the *Katakana* in the chart on the preceding page, you should be ready to practice writing it. The names of four cities are written in *Katakana* on the left. Follow the examples done for you in the practice squares and practice writing each word several times, writing one character per square. The examples are written stroke-by-stroke to show you which stroke to write first and in which direction to write each stroke. Practice writing all of the characters uniformly in size.



ACTIVITY*

GLOBETROTTERS

To continue polishing your *Katakana* deciphering skills, imagine now that you are a travel agent in Japan. Your clients are flying from Tokyo, Japan to various parts of the world. In order to answer some of the questions they ask regarding their trips you will need to refer to the flight map from Japan Air Lines on the following pages. You will notice that many of the cities are labeled in *Katakana* only. They are some of the same cities that were seen in the previous activity so you should easily recognize them. You may, however, want to decipher the *Katakana* and label the cities in English too before you begin helping your clients.

CLIENT #1: MR. WATANABE
Mr. Watanabe is planning a business trip to Chicago. He asks if there is a direct flight to Chicago from Tokyo. Your answer is "no." You tell him that there is one stop on the West Coast in which city?

ANSWER: _____

CLIENT #2: MRS. KAGIYAMA
Mrs. Kagiyama is in the beginning stages of planning a trip to the United States with her family for ten days. She has not decided where they will go yet, but she would like to know which cities on the West Coast they can reach from Tokyo. You tell her that there are three cities on the West Coast to which they can fly. They are:

ANSWER: _____

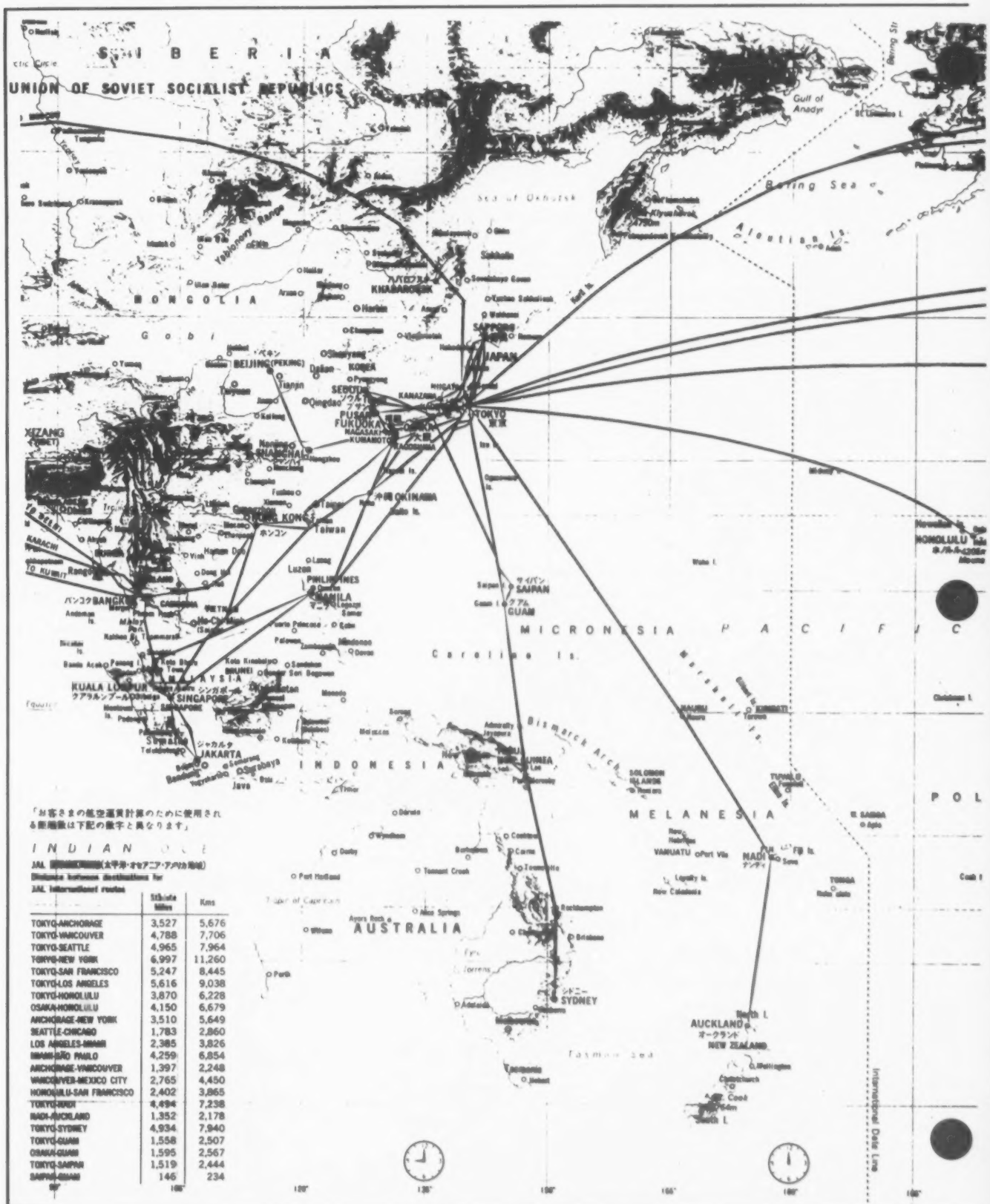
CLIENT #3: MRS. SUZUKI
Mrs. Suzuki is planning a trip to Rio de Janeiro, Brazil. You tell her that she will have two stop-overs in the United States. They are:

ANSWER:_____

You also tell her that Japan Air Lines does not fly directly into Rio de Janeiro, so she will fly into which closest city?

ANSWER: _____

*Consult ANSWER SECTION

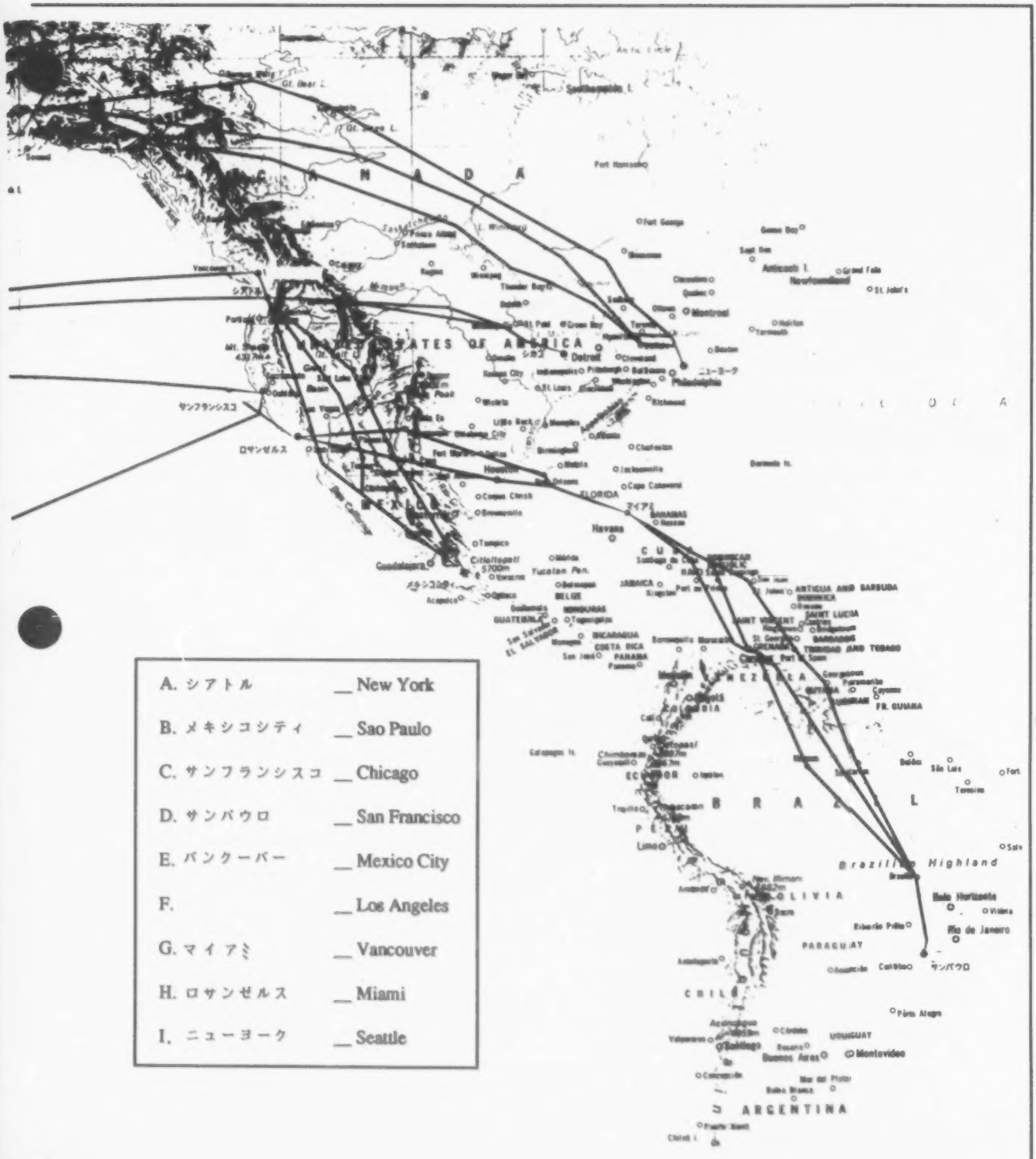


「お客さまの航空運賃計算のために使用される距離数は下記の数字と異なります」

JAL [illegible](太平洋・オセアニア・アメリカ地域)
Distance between destinations for
JAL international routes

	Statute Miles	Kms
TOKYO-ANCHORAGE	3,527	5,676
TOKYO-VANCOUVER	4,788	7,706
TOKYO-SEATTLE	4,965	7,964
TOKYO-NEW YORK	6,997	11,260
TOKYO-SAN FRANCISCO	5,247	8,445
TOKYO-LOS ANGELES	5,616	9,038
TOKYO-HONOLULU	3,870	6,228
OSAKA-HONOLULU	4,150	6,679
ANCHORAGE-NEW YORK	3,510	5,649
SEATTLE-CHICAGO	1,783	2,860
LOS ANGELES-MIAMI	2,385	3,826
MIAMI-SÃO PAULO	4,259	6,854
ANCHORAGE-VANCOUVER	1,397	2,248
VANCOUVER-MEXICO CITY	2,765	4,450
HONOLULU-SAN FRANCISCO	2,402	3,865
TOKYO-[illegible]	4,494	7,238
NADI-AUCKLAND	1,352	2,178
TOKYO-SYDNEY	4,934	7,940
TOKYO-GUAM	1,558	2,507
OSAKA-GUAM	1,595	2,567
TOKYO-SAIPAN	1,519	2,444
SAIPAN-GUAM	146	234

76.



A. シアトル	__ New York
B. メキシコシティ	__ Sao Paulo
C. サンフランシスコ	__ Chicago
D. サンパウロ	__ San Francisco
E. バンクーバー	__ Mexico City
F.	__ Los Angeles
G. マイアミ	__ Vancouver
H. ロサンゼルス	__ Miami
I. ニューヨーク	__ Seattle

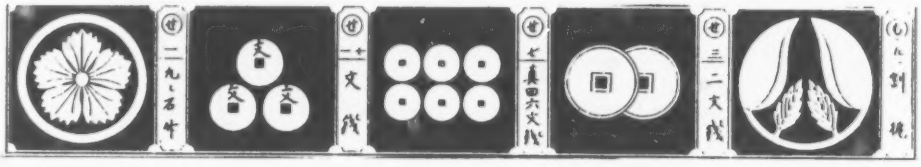
ACTIVITY

MORE KANA WRITING PRACTICE

Now that you have had more practice deciphering *Katakana* you should be well-prepared to try more writing. The names of four cities are written below on the left in *Katakana*. Practice writing the names of these cities in *Katakana* by following the examples done for you in the practice spaces. Make sure you recognize the names of the cities in English before you practice writing them in *Katakana!*

シカゴ　シカゴ

ニューヨーク　ニューヨーク



シアトル　シアトル

サンフランシスコ

サンフランシスコ

ACTIVITY*

LAUNDRY LINGO

As in the United States, some hotels in Japan offer laundry service for their guests. Mr. and Mrs. Naruse have been staying at the Sun Route Hotel in Tokyo for several days and they have decided to have some of their clothing cleaned through the hotel laundry service. See if you can answer the questions below regarding their laundry order. In order to do this, of course, you will need to read the form they filled out on the following page and decipher the *Katakana* or, in some cases, the *Kanji*.

1. a) Which of the following words written in *Katakana* means "undershirts"?

   1) ネクタイ　　2) ドレス　　3) アンダーシャツ

   b.) Did Mr. Naruse have any undershirts cleaned? _____ If yes, how many? _____

2. a) Which of the following words written in *Katakana* means "dresses"?

   1) ショーツ　　2) スカート　　3) ドレス

   b) How many dresses did Mrs. Naruse have cleaned? _____ Were they washed or dry cleaned?

   _____

3. a) Which of the following words in *Katakana* means "neckties"?

   1) スカート　　2) ネクタイ　　3) スポーツシャツ

   b) Did Mr. Naruse have any ties cleaned? _____ If yes, how many? _____

4. Which of the following words written in *Kanji* is Mr. Naruse's family name?

   1) 芦田　　2) 成瀬　　3) 山田

5. a) Which of the following words written in Japanese means "pressing"?

   1) プレス　　2) ネクタイ　　3) ドライ

   b) Did Mr. and Mrs. Naruse have any articles of clothing pressed?_____ If yes, what? _____

6. You will notice that the second column of the laundry form is written in English, under the heading **Article**. Those words correspond to the words written in Japanese in the first column. Some of the words have been left off so you can practice reading the Japanese. Now that you have practiced reading some of those words in Japanese and have answered the above questions, see if you can fill in the words in English in the second column.

*Consult ANSWER SECTION

ランドリーサービス
LAUNDRY SERVICE

ご用命はダイヤル5
Please dial "5"

日付 DATE 10/30　お部屋番号 ROOM NO.　お名前 NAME 成瀬

普通仕上げ REGULAR ☐	午後5時迄に受付けたものは、当日の午後9時迄に仕上ります。5時以降の受付は翌日の午後9時に仕上ります。	Garments received before 5:00 p.m. will be returned the same day by 9:00 p.m. If we received your garments after 5:00p.m. will be returned the next day by 9:00 p.m.
特別仕上げ URGENT ☐	午前8時から午後7時までに受付たものは2時間で仕上げます。(但し料金の50%増しになります。)	Garments received from 8:00 a.m. to 7:00 p.m. will be delivered within two hours at the charge of 50% addition.

ご希望事項：Special instructions

お願い

- お洗濯物は1階でお取扱いしております。
- 品物の仕上げ方などのご不満につきましては、納品後、24時間以内にこのリストを添えてお申し出下さい。
- 事前の取扱い上のご指示が無い場合の縮み、色あせ、またはポケット内のお忘れ物等につきましては、責任を負いかねますので、お出しになる前に充分お調べ下さい。
- 紛失、破損の際の弁償限度額は、それぞれ料金の10倍以内にてご容赦願います。

NOTICE

- Laundry is now accepted on the first floor.
- Any claim concerning the finished articles must be reported with this list within 24 hours from the date of delivery.
- We are not responsible for shrinkage, change of color or wear and tear and tear custom arily resulting from the process of cleaning unless some special instructions are given in advance, or for any valuables left in pockets or attached to garments.
- Liability other the above-mentioned is limited to 10 times the service charge for each item.

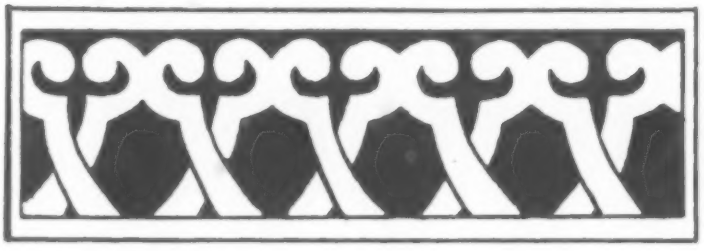
品名	ARTICLE	水洗い WASHING		ドライ		プレス		合計
		点数 COUNT	金額 AMOUNT	点数 COUNT	金額 AMOUNT	点数 COUNT	金額 AMOUNT	TOTAL
シャツ						4		
アンダーシャツ		3						
スポーツシャツ								
ショーツ								
ハンカチーフ								
靴下	SOCKS							
背広上下	SUITS 2 PIECES			2				
背広三ツ揃え	SUITS 3 PIECES							
ズボン								
ネクタイ								
スカート								
婦人用スーツ								
ドレス				1				
小計 SUB TOTAL							¥	

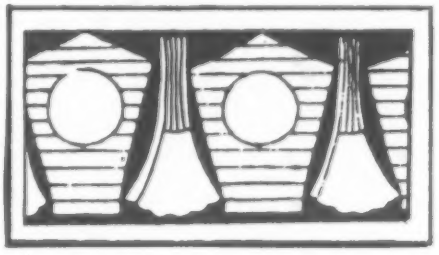
81.

ACTIVITY*

KADOWAKI'S SPRING TOUR

Kadowaki Yoshinao is a professional baseball player in Japan. He is on his way to the United States for spring training in Phoenix, Arizona. This is the third time he has flown to the United States with Japan Air Lines (JAL) and he has decided to fill out the comment card provided in his copy of *Winds*, the flight magazine for this airline, to let JAL know he has been pleased with their service. Although everything on the card is written in Japanese there are a few words you could decipher: those written in *Katakana*, of course. With a careful look, you could even decipher a few *Kanji* characters. Look over the comment card and see if you can answer the following questions.





1. What are the three "classes" you could choose to fly on Japan Air Lines?

2. What class did Kadowaki travel?

3. What type of characters did Kadowaki use to write his name on the form: *Kanji*, *Katakana*, or *Hiragana?*

4. What are the Japanese characters for "month" and "day"? Practice them in the boxes below:

month

day

Are these two characters *Kanji*, *Katakana*, or *Hiragana?*

*Consult ANSWER SECTION 82.

のりしろ moisten and seal

ご搭乗有難うございます。サービスについてお気付きの点がございましたらご記入ください。
Welcome aboard. We welcome your suggestions or comments on our services.

●便名 Flight No.	●ご搭乗日 Boarding Date	●等級 Class
No 01	月 month 4 / 30 日 day	□ファースト ☒エグゼクティブ エコノミー
●ご搭乗区間 Portion	B from 至 to	●座席番号 Seat No
TOKYO ~ CHICAGO		No 11 A

●ご芳名(ふりがな) Name (Please print)

☒Mr Ms 門脇 良尚 — 様

姓(FAMILY) 名(FIRST) (MIDDLE)

●ご住所 Address (Please print)

〒664

京都府京都市北区原谷3丁目2の5

Country 日本

(TEL 027-73-0631)

●ご職業 Profession, Name of Office

プロ野球選手(ジャイアンツ) (TEL 03-98-7654)

2 SECOND FOLD HERE

海外遠征には、毎回JALを利用します。機内サービスが大変よく、スチュワーデスのみなさんがとても親切で、何んでも気軽に頼め、快適なフライトにいつも満足しています。

1 FIRST FOLD HERE

ご協力ありがとうございました Thank You very Much

JALカードについてお伺いします。

□知っている ——→ ☒資料請求

☒よく知らない

□すでに会員である

BIBLIOGRAPHY

Chamberlain, Basil Hall. *Japanese Things*. Rutland, Vermont: Charles E. Tuttle Co., 1981.

Chiba, Reiko. *The Japanese Fortune Calendar*. Rutland, Vermont: Charles E. Tuttle Co., 1977.

Encyclopædia Britannica. *The New Encyclopædia Britannica Macropædia*, Volume 18. Chicago: Encyclopædia Britannica, Inc., 1974.

Miura, Akira. *Japanese Words and Their Uses*. Rutland, Vermont: Charles E. Tuttle Co., 1983.

Sakade, Florence, ed. *A Guide to Reading and Writing Japanese*. Rutland, Vermont: Charles E. Tuttle Co., 1982.

Taylor, Harvey M., ed. *English and Japanese in Contrast*. New York: Regents Publishing Co., 1979.

Young, John and Kimiko Nakajima-Okano. *Learn Japanese. New College Text*, Volume 1. Honolulu: University of Hawaii Press, 1984.

Walsh, Len. *Read Japanese Today*. Rutland, Vermont: Charles E. Tuttle Co., 1982.

WHAT A CHARACTER! IS IT KANJI, HIRAGANA, OR KATAKANA?
(Page 40)

1. Kanji
2. Hiragana
3. Hiragana
4. Kanji
5. Katakana
6. Katakana
7. Hiragana
8. Katakana
9. Kanji
10. Katakana
11. Kanji
12. Katakana
13. Hiragana
14. Kanji
15. Kanji
16. Hiragana

IS IT A FIELD, A RICE FIELD, OR A MOUNTAIN? . . . READING KANJI
(Pages 46 - 47)

CHART 1 (YAMA)

Asayama	Shallow Mountain
Shiroyama	White Mountain
Nishiyama	West Mountain
Asayama	Shallow Mountain
Kamimura	Village Mountain
Murayama	Mountain Village
Yokoyama	Side Mountain
Ishiyama	Stone Mountain
Maruyama	Round Mountain
Hirayama	Flat Mountain
Toyama	Far Mountain
Yamanaka	Mountain Center
Yamashita	Mountain Below
Yamakawa	Mountain River
Yamashiro	Mountain Castle
Yamauchi	Mountain Inside
Okayama	Hill Mountain
Yamaguchi	Mountain Mouth

CHART 3 (NO)

Hoshino	Star Field
Nakano	Central Field
Hirano	Flat Field
Nishino	West Field
Umeno	Plum Field
Ishino	Stone Field
Aono	Blue Field
Ono	Big Field
Asano	Shallow Field
Nomura	Field Village
Kimura	Tree Field

BEST COPY AVAILABLE

NUMBERS 11 THROUGH19 (Page 57)

11 [illegible]

12 [illegible]

13 [illegible]

14 [illegible]

15 [illegible]

16 [illegible]

17 [illegible]

18 [illegible]

19 [illegible]

NUMBERS 20 THROUGH 90 (Page 58)

20) [illegible]

30) [illegible]

40) [illegible]

50) [illegible]

60) [illegible]

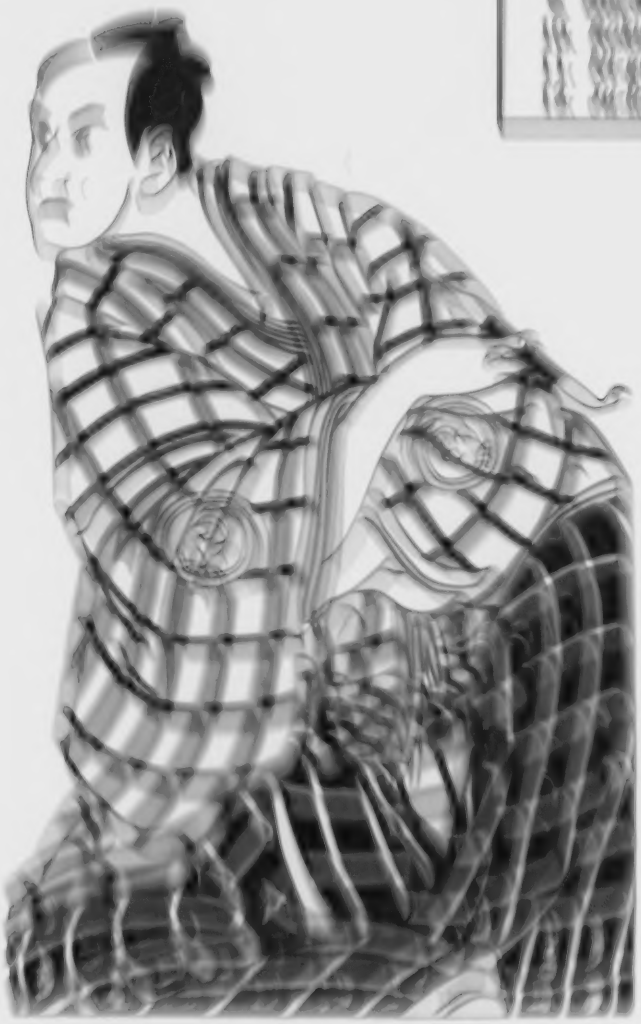
70) [illegible]

80) [illegible]

90) [illegible]

WHICH IS YOUR FAVORITE:
***SHI GATSU* OR *SHICHI GATSU*?**
(Pages 58 - 59)

1. Shi-gatsu	April
2. Shichi-gatsu	July
3. Go-gatsu	May
4. Ju-gatsu	October
5. San-gatsu	March
6. Ku-gatsu	September
7. Roku-gatsu	January
8. Ichi-gatsu	December
9. Hachi-gatsu	August
10. Ni-gatsu	June
11. Ku-gatsu	February
12. Ju-ichi-gatsu	November



WHAT *JI* IS IT? *(NANJI DESU KA?)* (Page 60)		
KANJI	PRONUNCIATION	ENGLISH TRANSLATION
1. 一時	*ichi-ji*	one o'clock
2. 五時	*go-ji*	five o'clock
3. 十二 時	*ju-ni-ji*	twelve o'clock
4. 二時	*ni-ji*	two o'clock
5. 九時	*ku-ji*	nine o'clock
6. 十一 時	*ju-ichi-ji*	eleven o'clock
7. 三時	*san-ji*	three o'clock
8. 六時	*roku-ji*	six o'clock
9. 七時	*shichi-ji*	seven o'clock
10. 八時	*hachi-ji*	eight o'clock

THE CHALLENGE OF THE "L" AND THE "R" (Page 70)

1. Label
2. Laboratory
3. Love Letter
4. Lime
5. Lion
6. Lighter
7. Lucky
8. Laundry
9. Lamp
10. Lemon
11. Lens
12. Lettuce
13. Lobby
14. Roller Skate
15. Lotion

DECIPHERING AND WRITING KATAKANA
(Pages 70 - 71)

1. Fu ru tsu	Fruit
2. Ro ma n su	Romance
3. Te re bi jo n	Television
4. I n su ta n to	Instant
5. Da i na ma i to	Dynamite
6. Gi fu to	Gift
7. A i su ku ri mu	Ice cream
8. Na pu ki n	Napkin
9. Ku ri su ma su	Christmas
10. Su te re o	Stereo

HAVE PASSPORT, WILL TRAVEL
(Page 72)

A. Seattle
B. Mexico City
C. San Francisco
D. Sao Paulo
E. Vancouver
F. Chicago
G. Miami
H. Los Angeles
I. New York

GLOBETROTTERS
(Pages 75, 77)

CLIENT #1: Seattle

CLIENT #2: Seattle, San Francisco, Los Angeles

CLIENT #3: Los Angeles, Miami, Sao Paulo

A. Seattle
B. Mexico City
C. San Francisco
D. Sao Paulo
E. Vancouver
F. Chicago
G. Miami
H. Los Angeles
I. New York

LAUNDRY LINGO (Page 80)

1. a) 3
   b) yes, 3

2. a) 3
   b) 1, dry cleaned

3. a) 2
   b) no

4. a) 2

5. a) 3
   b) yes, 4 shirts

KADOWAKI'S SPRING TOUR (Page 82)

1. Fu a su to = First Class
   E gu ze ku te i fu = Executive Class
   E ko no mi = Economy Class

2. Executive Class

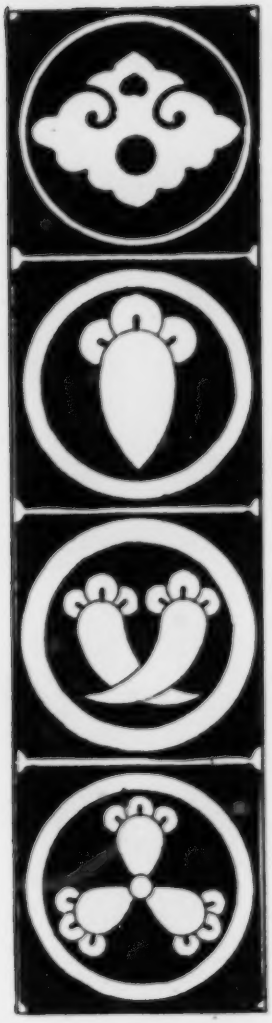
3. Kanji

4.

   Month Day

The characters for "month" and "day" are Kanji

IT'S A MATTER OF MEANING: JAPANESE MANNERS

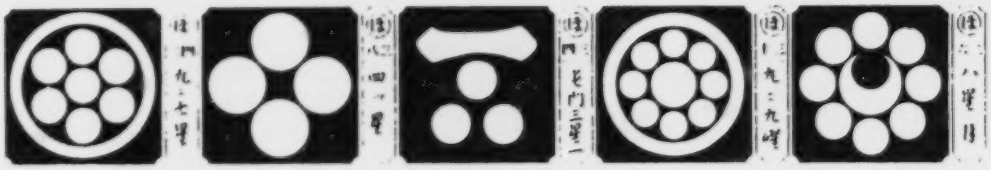


ETIQUETTE OF LANGUAGE

LEVELS OF POLITENESS: KEIGO

Every language has certain words or expressions that are used to show respect or politeness. For example, in English, upon first meeting someone in a formal situation, you would be more inclined to greet that person by saying, "How do you do?" than by saying, "Hi, how's it goin'?" Furthermore, to be polite or to address someone on a formal basis, you would probably use a title, such as "Mr.," "Mrs.," or "Ms.," in place of a first name.

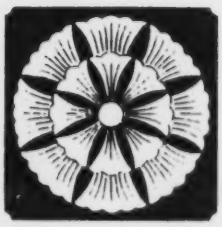
The Japanese language has a very strict set of guidelines about the use of polite or respectful language. Whenever two people speak, there is a strong consciousness of the relationship of one person to the other, and the relationship between the two people will dictate the kind of speech each person will use with the other. For example, if the listener is of higher status (older, of higher professional position or higher social status) than the speaker, the speaker must adjust his/her speech accordingly and use certain ***keigo*** (honorific forms). *Keigo* is divided into two categories: ***sonkeigo*** (respect forms) and ***kenjōgo*** (humble forms). There is also a category of neutral forms that are used among people who are equal in status or who know each other very well. The chart below provides some examples to help you understand the various uses of *keigo*.



ENGLISH	JAPANESE		
	KEIGO (HONORIFIC FORMS)		
	SONKEIGO (Respect forms used to refer to actions of superiors	**KENJŌGO** (Humble forms used when talking to superiors about one's own actions)	**NEUTRAL FORMS** (Used between people of equal status)
TO BE TO GO TO COME	IRASHARU IRASHARU IRASHARU	MAIRU MAIRU MAIRU	IRU IKU KURU
TO DO	NASARU		SURU
TO SAY	OSSHARU	MOOSU	IU
TO WRITE	OKAKI-NI NARU	OKAKI-SURU	KAKU
TO SEE	GORAN-NI NARU	HAIKEN-SURU	MIRU

THE "I's" HAVE IT:
PERSONAL REFERENTS IN JAPANESE

Another way to come to an understanding of how the Japanese language reflects the relationship of one person to another in a conversation is to examine the various words used to express "I." These words are called personal referents. In English, if you wanted to refer to yourself, you would of course use the word "I." By the age of three, children in the United States have generally mastered the use of "I" and they understand the distinction between "I" and "you." In Japanese, however, if you want to refer to yourself, you must choose from among various equivalents for the English "I" depending on your age, status, and relationship to the listener. By the age of six, a Japanese male child must master the use of at least six terms for self-reference or for expressing "I," and girls of that age will employ five.



As children grow, they must learn even more personal referents that are appropriate for young adult and adult use. In fact, there are twenty-six different ways of expressing "I" in Japanese. Of these twenty-six variations, five are most common. Their uses are summarized below:

WATASHI* OR *WATAKUSHI

This is the most common way to express "I." Both men and women can use it. For people whose native language is not Japanese, this is the safest way to say "I" if they do not know the other variations very well. Male speakers will usually use *watakushi* or *boku*.

BOKU

This is used only by males and most often between boys and young men. Many boys change from *boku* to *ore* during junior high school or high school, since *boku* is somewhat naive-sounding for older boys. However, adult males still use *boku* for very informal situations when speaking with older people. For formal occasions older men would use *watashi* or *watakushi*.

ORE

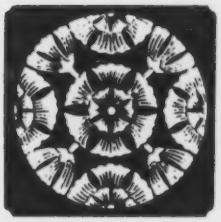
Ore is also used only by males. Young men in junior high school begin using this after switching from using *boku*. *Ore* is used in informal situations, and it is impolite to use it in formal situations. If a young man were speaking to an older person or a person of higher status, he would switch to *watashi* or *watakushi*.

ATASHI

This is a variation of *watashi*, but this is used only by women. It is a more colloquial and informal style.

ATAI

This is a variation of *atashi* that is used by little girls.



Although *WATASHI, BOKU, ORE, ATASHI,* and *ATAI* are the most common styles of expressing "I," there are some unique styles that are used only for special occasions:

CHIN

This is a special variation that only the Emperor can use when he describes himself.

WASHI, OIRA, WATE

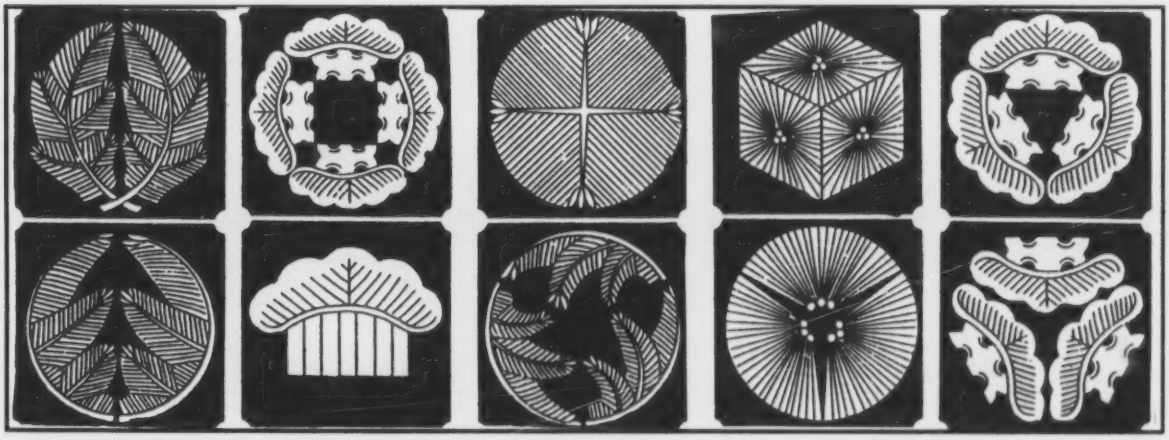
These are all older dialectical variations of "I." They are all used by men.

SHOSEI, TEMAE

These variations for men are used when the speaker wants to emphasize his modesty.

DEFINING SELF AND OTHER: THERE'S MORE TO THIS THAN MEETS THE "I"

With all of these variations of speech (*keigo* and personal referents) that reveal status differences, politeness, deference and intimacy between speakers, a non-Japanese speaker probably questions how the Japanese determine which forms to use in different situations. Before any conversation begins in Japanese, the speakers will evaluate their relative position or relationship with the other(s). Various factors must be taken into consideration: social distance, social position, age, sex, the nature of previous interactions and the context of the situation (business, social, etc.).



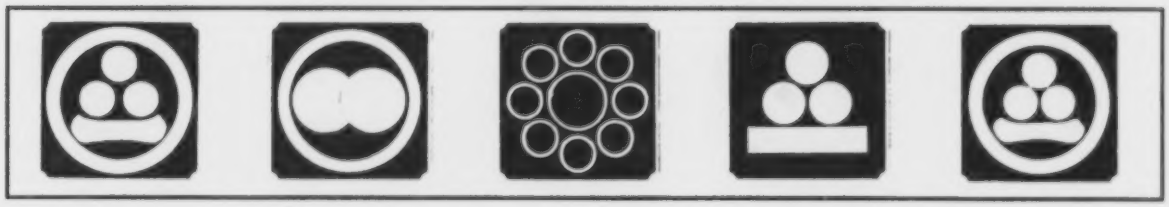
In the case when it is obvious that the person listening is older or of higher professional status, a polite form of speech is necessary. If the listener is younger or of lower professional status, then informal speech can be used. However, there are many instances in which it is not easy, even for Japanese, to determine which level of speech they should adopt. In such cases they will rely on certain aids to help prevent an embarrassing or insulting use of language:

YOUR *MEISHI*, PLEASE

When strangers meet in Japan, if they are men they will almost always exchange their business cards or ***meishi.*** The exchange of business cards is common also in the United States but it has nothing to do with determining speech patterns. In Japan, however, the *meishi* serve the primary purpose of identifying the social status of each person. The title or company affiliation printed on the card provides an important clue to the recipient of the card as to the appropriate level of speech to adopt with the other.

Sometimes it is not possible to determine quickly another person's status. Miscalculations do occur. Furthermore, lack of awareness or skill in the language can lead to awkward moments in personal relations:

> Robert J. Smith in *Japanese Society* describes the situation of an advanced graduate student who was studying in Japan. Shortly after arriving in Japan, the student went to the office of one of Japan's leading professors of sociology. He introduced himself and they chatted for a few minutes in Japanese. After chatting a bit, the graduate student produced a letter of introduction from his American faculty advisor. The professor read the letter and then rose abruptly and left the office without a word. A few minutes later a young man entered the room, introduced himself as a graduate student in sociology and offered to show the visiting American around. As the two students were leaving, the professor entered the office and returned to his desk without speaking to them.
>
> It wasn't until much later, after the American's spoken Japanese had improved considerably, that he realized what had happened. He himself had adopted an inappropriately presumptuous level of speech. Furthermore, many Japanese find that Caucasians look older than they really are. So, the Japanese professor had miscalculated the American's age and mistakenly assumed him to be a colleague. He therefore embarrassingly adopted a far too deferential speech pattern toward the American graduate student he had just met.



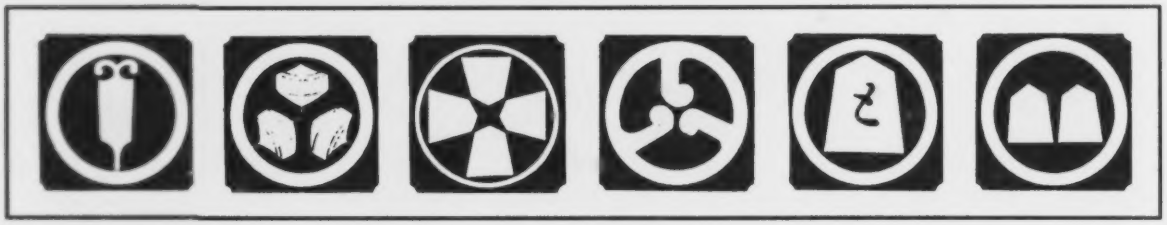
> When the professor realized this after reading the letter of introduction, he undoubtedly felt too uncomfortable to continue conversing, and he probably left the office to find a student who could show the American around.
>
> Business relations can easily be affected by the use of inappropriate levels of language. An American personnel manager of a Japanese company in the U.S. highly valued an applicant's ability to speak Japanese (a valuable asset in dealing with the many Japanese clients of this company). He thus hired the gentleman over other applicants who did not speak Japanese but had more experience in the business. The personnel manager became distressed, however, when he found out that the new employee he hired was irritating many of the Japanese clients instead of pleasing them by speaking with them in Japanese. He found out that his new employee did not know enough Japanese to use formal or polite levels of speech that would be expected when dealing with clients, especially since he was meeting them for the first time. His adoption of an informal level of speech was very irritating to many of the Japanese clients, and it created some awkward and uncomfortable situations for the company.

THERE'S MORE TO THIS THAN MEETS THE "I"...

Perhaps you will have assumed that occasions do arise in daily life when people of equal or at least near-equal status will engage in conversation. If you read the *keigo* chart on a previous page, you will note that neutral forms of verbs do exist. Yet even when two people of equal status engage in conversation, neutral forms are not always adopted. It is interesting to note how these situations are often handled:

- Between young male equals, each speaks as though the listener were his inferior, and both use less polite speech toward the other.
- Between female equals, each speaks as though the listener were her superior, and both use more polite speech.
- Between male and female equals, she speaks with deference and he speaks without it.

Younger Japanese will insist that the use of neutral forms is becoming more and more common, at least between themselves. This trend is something that upsets many older Japanese who believe that the young Japanese are losing their appreciation for manners and etiquette.



CULTURAL NOTE

FOUR LETTER WORDS NOT NEEDED HERE!

It is unlikely that you would hear a Japanese swear or use profanity as we know it in English. There are two main reasons why. First, Japanese are generally expected to call as little attention to themselves as possible and to practice ***enryo*** (reserve or restraint). Therefore, they are less likely than Americans to openly express their opinions or feelings or anger.

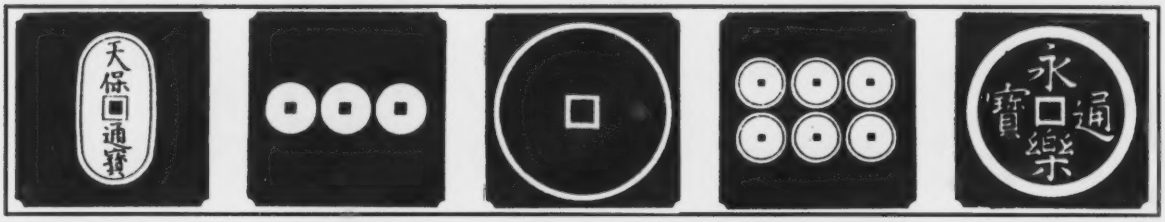
Second, there is little need to resort to profanity in a language where the use of inappropriately formal or informal levels of speech can be adequately insulting. For example, imagine a situation in Japan in which you are angered by your boss. Although extremely unlikely, you decide to abandon your tendency towards *enryo* (reserve or restraint) and insult your boss. Instead of resorting to profanity, you could adequately insult him by addressing him with a neutral or informal level of speech. Although this behavior would be unlikely and would be considered a severe course of action, it would undoubtedly be insulting.

SAN

You have seen that the Japanese show respect towards others by adjusting the language they use. A young Japanese would show respect towards a superior by choosing an appropriate polite form for the subject "I" and by choosing polite forms of verbs. An additional way to show respect is to address people with appropriate titles. A very common title of respect in Japanese is ***san***. The various uses of the title *san* are outlined below.

- *San* is attached to a person's last name to function in the same way as the English titles, "Mr.," "Mrs.," and "Ms." For example, the equivalent of "Mr. Tanaka" or "Ms. Tanaka" in Japanese would be *Tanaka-san*. In Japanese, the title *san* does not indicate gender as titles do in English. Therefore, it must be determined from the context whether *Tanaka-san* means "Mr. Tanaka" or "Ms. Tanaka."

- *San* is not usually used to address business colleagues who are higher in status than the speaker. A company employee would address his or her boss with a title instead of *san*. Some of the titles that might be used include ***shacho*** (company president), ***bucho*** (department chief), and ***kacho*** (section chief).

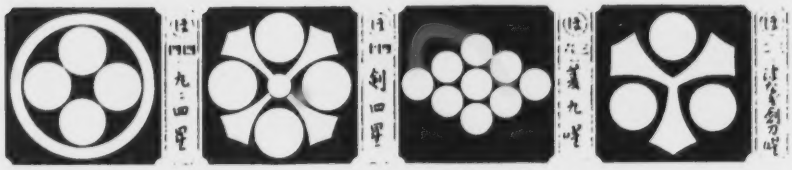


- *San* may be attached to first names to address cousins, neighbors or children who are older than the speaker. If the listener is younger than the speaker, the first name alone, the first name plus the suffix-***chan***, or a nickname may be used.

- *San* is also attached to kinship terms to address one's relatives if the person being spoken to is older than the speaker. For example, a child would address his or her mother by saying ***okasan***. To address younger relatives the speaker would add *-chan* to the person's first name.

- *San* may be added to occupation titles to refer to people of various occupations. ***Daiku*** means "carpenter." To address a carpenter you would say daiku-san, or literally, "Mr./Ms. Carpenter." Some other occupation titles are ***omawari-san*** (police officer), ***yubinya-san*** (letter carrier), and ***denkiya-san*** (electrician).

- *San* is never used by itself or in reference to oneself. In English one might say, "I am Mr. Jones." In Japanese, however, one would never say the equivalent, *Watashi wa Tanaka-san desu* ("I am Tanaka-san"), since *san* is a mark of respect and it would be presumptuous to refer to oneself in such a manner.



KINSHIP

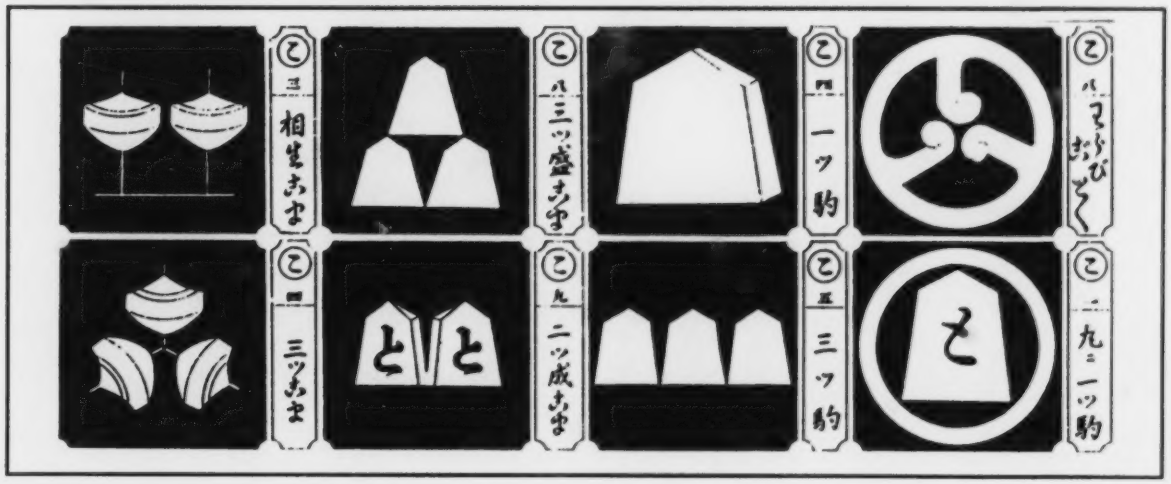
Respectful language in Japanese is also revealed in kinship terms, the language used to address family members and relatives. You have read that the suffix - *san* is used in a variety of ways, including to address various family members. Children refer to their grandmothers and grandfathers as ***obasan*** and ***ojisan***; they address an older sister and an older brother as ***onesan*** and ***onisan***. These titles are usually used rather than first names alone. It would not be polite to address an older family member by name alone.

WORDS OF RESPECT USED TO ADDRESS KIN		
JAPANESE	**ROMAJI**	**ENGLISH**
お祖父さん		Grandfather
お婆さん		Grandmother
	Otousan	Father
お母さん	***Okāsan***	Mother
		Older Brother
弟	***Otouto***	Younger Brother
お姉さん		Older Sister
妹	***Imouto***	Younger Sister
伯父さん	***Ojīsan***	Uncle
伯母さん	***Obāsan***	Aunt

It is, however, acceptable to address younger family members by name alone or by adding the diminuitive suffix *-chan* to the first name. The use of *-chan* could be considered the equivalent to the English use of "-y" or "-ie" as endings for children's names or use of the word "little" before the name. For example, a small child with the given name "Ronald" might commonly be called "Ronnie" or "Little Ron."

The chart on the opposite page will help you learn the terms that are used among family members to address one another. The English translation of some of the words has been left out because you should be able to fill in the missing blanks by finding the words in the paragraph on the opposite page. Fill in the blanks in the chart and then test your understanding of the use of kinship terms by completing the **Family and Family Acquaintances** acrostic activity on the following pages. You may need to refer to previous sections in this chapter to complete the acrostic activity.

When you study the words in the chart, notice that the words for "Aunt" and "Uncle" are exactly the same as the words for "Grandmother" and "Grandfather" respectively, except for the bar over the vowel. Remember that this bar requires that you hold the vowel sound for twice its normal duration (see Pronunciation Guide in the introduction section of *Omiyage*).



ACTIVITY

FAMILY AND FAMILY ACQUAINTANCES

Look at the family tree on the following page. What do you notice about the way names are written in Japanese? Is it the same way we write names in English? How can you tell?

If you look carefully, you will notice that the family name (or last name as we know it in English) is written first. In the United States, we sometimes write our family names first on forms or applications, but in Japan the family name is customarily written first.

By completing the activity that follows the family tree, you will demonstrate your understanding of kinship terms and terms of politeness that family members use with each other and with friends.

BEST COPY AVAILABLE

FAMILY ACQUAINTANCES

Usami Jun

54

Usami Satoko

54

Suzuki Isao

32

Suzuki Itsuko

33

Suzuki Yoko

4

Mail Carrier

32

Electrician

21

Carpenter

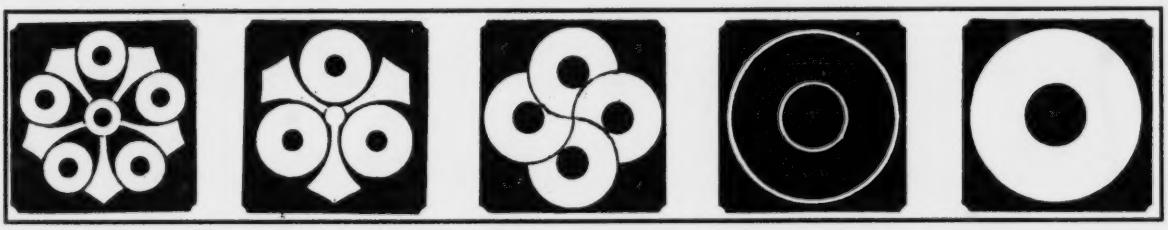
28

ACTIVITY*

FAMILY ACROSTIC

Below are 16 questions related to the family. The answer to the questions can be found by consulting the family chart and portrait tree on the preceding pages. You will see that one or two numbers appear beneath the blanks of each of the answers. After you have completed an answer, transfer the letter (s) above the numbered blank(s) to the corresponding numbered blank(s) in the Japanese Phrase Box on the following page. If you answer all of the questions correctly to identify the numbered letters, you will learn two helpful phrases in Japanese. Phrase #1 is how to tell someone your name. Phrase #2 is how to ask "How are you?"

Ganbatte! Good luck!



1. How old is Naoyuki's *otousan*? ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___
   6 19

2. What would Hiromi call Ayami? ___ ___ ___ ___ ___ ___
   14 5

3. What is the given name of Hideki's *ojīsan*? ___ ___ ___ ___ ___
   7

4. What is the family name of Hideki's *ojīsan?* ___ ___ ___ ___ ___
   11

5. How old is the *denkiya-san?* ___ ___ ___ ___ ___ ___ ___ ___ ___ ___
   1 15

6. Who is the oldest: the *yubin-ya-san*, the *daiku-san*, or *denki-ya-san*? ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___
   21 2

7. What is the given name of Noriko's *onīsan*? ___ ___ ___ ___ ___ ___
   10

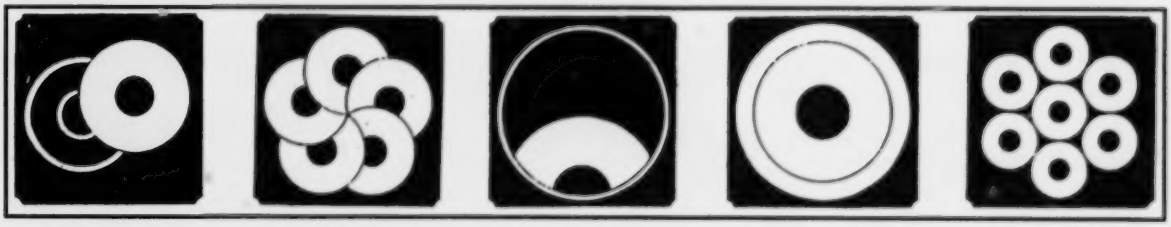
110.

8. Since Hiromi is younger than Ayami, Ayami would call her Hiromi — — — — —
16

9. What would Kimiko call *Ōkame* Rieko? — — — — — — —
4

10. How old is Noriko's *obāsan*? — — — — — — — — —
8

11. Who is Hideki's *otouto*? — — — — — — — —
22



12. What is the full name of Naoyuki's *imouto?* — — — — — — — — — — — — — — —
20 3

13. How would Atsushi address Mr. Usami? — — — — — — — — —
18

14. How would Atsushi address Mrs. Usami? — — — — — — — — —
13

15. How would Mrs. Usami address Mr. Suzuki's daughter? — — — — — — — — —
17 23

16. How would Naoyuki address Hideki? — — — — — — —
12

JAPANESE PHRASE BOX

PHRASE #1: — — — — — — — — — (YOUR NAME) — — — —
1 2 3 4 5 6 7 8 9 10 11 12 13

PHRASE #2: — G — — — — D — — — — — —?
14 15 16 17 18 19 20 21 22 23

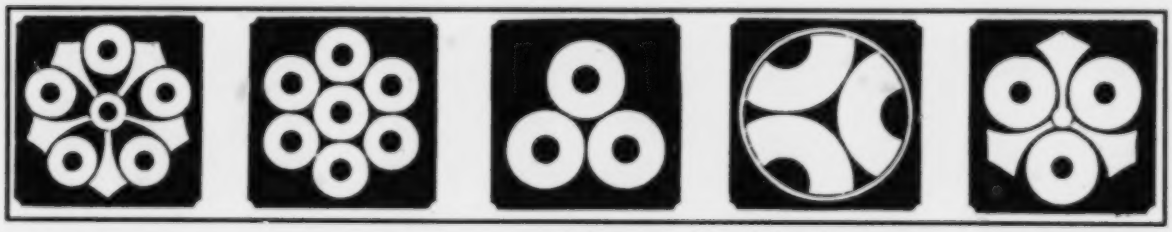
*Consult ANSWER SECTION

MEETINGS, GREETINGS AND PARTING EXPRESSIONS: MORE LANGUAGE OF POLITENESS

When the TV series ***Shogun*** appeared a few years ago, some English speakers were exposed to spoken Japanese for the first time. Greetings such as ***konnichi wa*** and ***ohayo*** became recognizable for many of the viewers. Although the general translation for these two words is "Good day" and "Good morning," respectively, they must be chosen carefully because there are guidelines for their use. These rules depend on the relationship of the speaker to the person being addressed.

The words for greeting and parting, similar to ***keigo***, have different levels that reveal the relationship of one person to another. For example, if you greet someone older or of a superior social or professional position, you might have to use a different greeting than if you address someone younger or of a lower social or professional position.

Study the meanings and the guidelines for use of the greetings and parting expressions listed below. Then, in the story which follows, try to fill in the blanks with the most appropriate phrase to use as a greeting or parting expression. For each blank choose the best response from the three provided.



TAPE LISTENING

On the tape, the following greetings and parting expressions are first said slowly with a pause for you to practice. Each phrase will be repeated a second time at a normal speed - again with a pause for you to practice.

Ohayō/ Ohayō gozaimasu
Konnichi wa
Konban wa
Oyasumi/ Oyasuminasai
Itekimasu
Itte Rasshai
Tadaima
Okaeri/ Okaerinasai
Irasshai/ Irasshaimase

OHAYŌ/OHAYŌ GOZAIMASU お早うございます

Ohayō ("Good morning") and *ohayō gozaimasu* ("Good morning" in a more formal sense) are usually used only in the early morning, up until ten or eleven o'clock. Use of one of these greetings implies relative frequency of meeting. You would greet a person you had not seen for a few weeks differently. *Ohayō* alone is used among peers or younger people. With superiors the more formal *ohayo gozaimasu* would be used.

KONNICHI WA 今日は

Konnichi wa ("Good day") is a salutation used during the day, both in the morning and afternoon. While *konnichi wa* is neutral with respect to formality, it would probably not be used between immediate family, close friends or co-workers.

KONBAN WA 今晩は

Like *konnichi wa*, *konban wa* ("Good evening") is neither formal nor informal, and it is used to greet people outside a person's immediate family and friendship groups.

OYASUMI/OYASUMINASAI お休みなさい

Oyasuminasai and *oyasumi* are used primarily among close friends and family. They mean "Sleep well" or "Sleep tight." They are usually exchanged between people who expect to see each other the following day. *Oyasumi* alone may be used with peers or younger family and friends.

ITEKIMASU いってきます

Itekimasu (literally, "I'm leaving") is a common phrase said to family members before leaving the house for school, work or other outings.

ITTE RASSHAI いってらっしゃい

Itte rasshai (literally, "Please go and come back," or, roughly, "O.K., you're leaving; see you later") is used in response to *itekimasu* to acknowledge a person's leaving the house.

TADAIMA ただいま

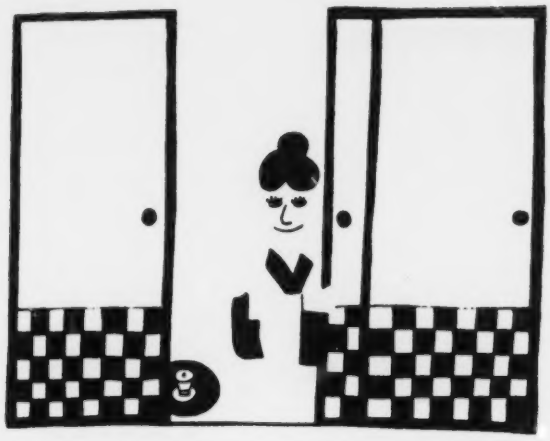
Tadaima is a common phrase said to family members on the same occasions an American would say, "Hi, I'm home" (when returning home for the day or after a period of several days or weeks). Literally, it means "I have returned just now."

OKAERI/OKAERINASAI お帰りなさい

Okaeri (or *okaerinasai*) is the response to *tadaima*. It means, roughly, "Oh, hi; you're home" or, "Welcome home." Unlike *tadaima*, *okaeri* can be used outside the home when one returns to his or her office or workplace.

IRASSHAI/IRASSHAIMASE いらっしゃいませ

Irasshaimase could be translated as "Welcome" or "Come in." It is used to welcome people into one's home. It is also heard frequently in restaurants. When the customers enter a restaurant the employees will usually greet them by saying *irasshaimase*. Many large department stores hire people to stand at the doors and welcome people with this phrase and a bow. The more informal *irasshai* is usually used in the home to welcome close friends or relatives.



ACTIVITY*

A WEEKEND WITH TOSHIYUKI

Fill in each blank with the most appropriate phrase. Choose a greeting from those provided in the parentheses.

Toshiyuki is a student at Yoyogi Seminar, a well-known *juku* (college preparatory school) in Tokyo. He finished high school last year and now, like many of his peers, will spend one year studying at Yoyogi Seminar to prepare for the college entrance exams. He is hoping to pass the exams so that he can begin his studies at Tokyo University next year.

After a long week of studying, Toshiyuki decides to accept an invitation to spend Saturday evening at his cousin Hideki's house. He is looking forward to seeing Hideki because, although they both live in Tokyo, they do not often see each other. Toshi leaves school Saturday at noon and goes home to pack a bag. When he arrives home he greets his mother at the door by saying, (1) _____(*Tadaima, Okaeri, Itte rasshai).* His mother replies, (2) _____ _____(*Tadaima, Okaeri, Oyasumi*).

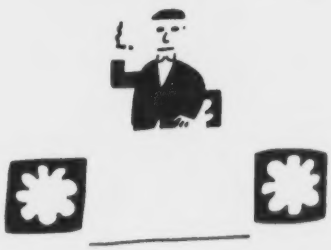
Toshiyuki prepares his bag and then sits down for a light lunch with his mother. After lunch he is ready to go to Hideki's house on the Tokyo subway. When he leaves the house he says to his mother, (3) _____(*Itte rasshai, Konban wa, Ittekimasu*). She replies, (4) _____(*Irrasshaimase, Itte rasshai, Konnichi wa*).

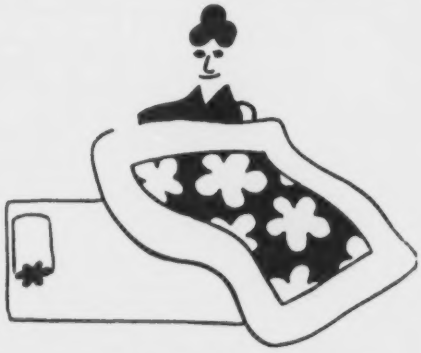
Toshiyuki walks a few blocks to Shinjuku station. He puts 170 yen into the machine for a ticket to Kuramae near Hideki's house in the Asakusa neighborhood. While walking to the platform to catch the train, Toshi bumps into Mrs. Watanabe, a friend of his mother. He bows and says, (5) _____(*Ohayō, Konnichi wa, Konban wa*).

Just before 2:30, Toshi arrives at Kuramae station and he walks the few blocks to his cousin's home. His aunt Yasuyo comes to the door and Toshi bows and greets her by saying (6) _____ (Konnichi wa, Tadaima, Irasshaimase). Toshi then offers his aunt his *omiyage* (gift - when visiting someone's home in Japan it is common to bring a gift). Toshi's *omiyage* is a box of cookies which his mother made. Toshi steps inside, removes his shoes and walks into the family room where Hideki is watching TV. He greets Hideki by saying, (7) _____(*Konnichi wa, Tadaima, Irasshaimase*).

Toshi's uncle returns home from work at about 7:00 p.m. Toshi bows and greets his uncle by saying, (8) _____(*Konnichi wa, Konban wa, Ittekimasu*).

Toshi's aunt and uncle invite Hideki and Toshi to join them that evening for dinner at the Seiyoken restaurant in the Ueno neighborhood. When they enter, the hostess and several other employees standing nearby greet them by saying, (9) _____(*Ittekimasu, Irasshaimase, Konban wa*).





After dinner, the family returns home and they all watch a movie on TV. At about 11:00 Toshi decides to take his bath and go to bed. When he leaves the family room he says to his aunt and uncle, (10) _____ (*Oyasumi, Oyasuminasai, Ohayō*). Toshi turns to Hideki and says, (11) _____(*Oyasumi, Oyasuminasai, Ohayō*).

Toshi wakes early the next morning. When he gets up, his aunt and uncle are already up and are reading the Sunday edition of the *Asahi Shinbun*, one of Japan's largest newspapers. Toshi greets his aunt and uncle by saying (12) _____ (*Ohayō, Ohayō gozaimasu, Oyasuminaesai*). A few minutes later, Hideki comes in and says, (13) _____ (*Ohayō, Oyasumi, Ohayō gozaimasu*). Toshi and Hideki sit down for breakfast. Yasuyo serves them a typical Japanese breakfast of rice, *miso* soup, *otsukemono* (a kind of pickle), *nori* (seaweed) and *ocha* (tea).

Toshiyuki and Hideki spend some time together Sunday morning and afternoon. At about 4:00 p.m. Toshiyuki gets ready to go. After packing up his things and saying his good-byes, Toshi heads out to the subway to return home. When he arrives at home about one hour later he greets his family by saying, (14) _____(*Tadaima, Okaeri, Itte rasshai*). Toshi's mother and father both respond by saying, (15) _____ (*Tadaima, Okaeri, Itte rasshai*).

*Consult ANSWER SECTION

BOWING: A SILENT LANGUAGE

Bowing is a very important part of Japanese cultural etiquette. The bow serves many purposes. The bow is used in greeting, to express thanks, to apologize, to ask favors, and to say good-bye.

There are three levels of bowing:

SAIKEIREI

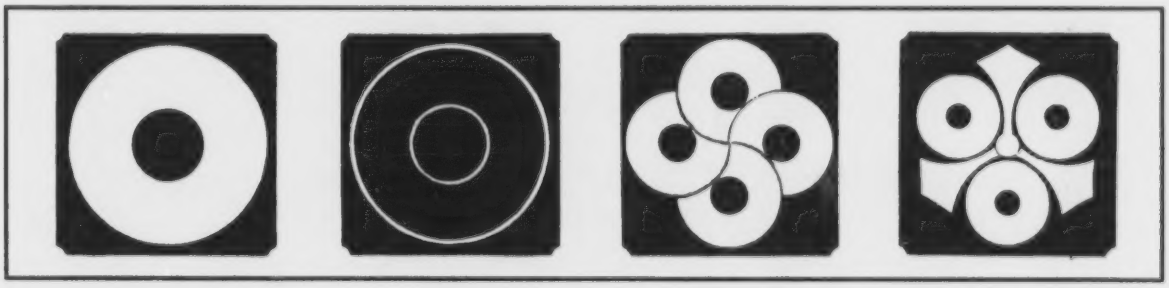
This words means "highest form of salutation." *Saikeirei* is the most formal kind of bow. It was used before World War II to pay respect to the Emperor. Today it is used very rarely and only in the most formal situations.

THE ORDINARY BOW

This is a common bow for greeting. The ordinary bow may be done from a kneeling position on the floor or from a standing position. To do this bow from a standing position, stand upright with your hands at your sides and bend your body to a 30 degree angle. At the same time, lower your hands, palm-down, to the knees. Pause and then return to the standing position.

THE LIGHT BOW

After an initial greeting, the light bow is often used to express thanks, to apologize or to say good-bye. It is done in the same way as the Ordinary Bow, except that it is done at a slighter angle, usually fifteen degrees.



CULTURAL NOTE

Department stores in Japan hire young people whose only task is to stand at the store entrances and welcome customers as they enter the store. They greet people with the phrase *irasshaimase* and a bow. The bow is so important that the training for this job often includes a class on bowing. The greeters learn to employ appropriate form, including the position of the hands, and the angle of the bow. Since the angle of the bow determines the level of respect, the greeters must be very careful to adjust the bow to a deeper angle if a store manager or recognized individual of high rank or status passes through the entrance. Students in the bowing classes practice many times and are corrected until they master the bow because, just as it could be insulting to address someone with an inappropriate level of speech, it could be equally insulting to greet someone with an inappropriate bow.

ETIQUETTE OF GIFT-GIVING IN JAPAN

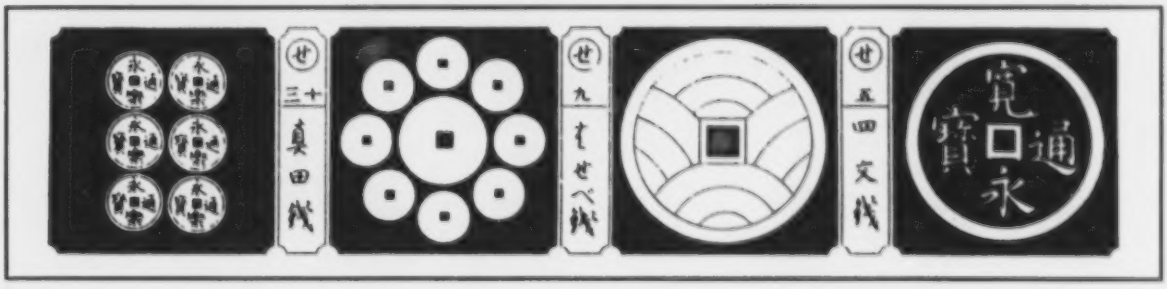
ACTIVITY*

TO GIVE OR NOT TO GIVE: A MANNERS MYSTERY

When is the last time you gave a gift? To whom did you give it? What was the occasion? The giving of gifts is an important aspect of all cultures. For example, in American culture, many people give gifts for birthdays and Hannukah or Christmas. Many cultures have their own unique patterns associated with the giving and receiving of gifts and mementos, and this is certainly true of the Japanese culture.

To better understand the custom of gift-giving in Japan, read the following story or "manners mystery." Then, see how well you can explain the "mystery" by answering the question at the end of the story with the best explanation (A, B, C, or D) provided. After you make your choice, check your answer in the answer section. There is an explanation for why each choice is right or wrong. After you read the explanation for the answer you chose, read through the others also and you will learn some important things about gift-giving in Japan.

Pat Crosby is an American college student who recently arrived in Japan to study for one year. He is living with a Japanese family, Mr and Mrs. Oda and their ten-year-old daughter. One evening soon after his arrival in Japan, the Odas invited Pat to join them for dinner at the home of their friends, the Nakano family. Pat was happy to accept the invitation. He had not met the Nakanos yet, and he was looking forward to meeting another Japanese family, especially because they had a son Pat's age. While Pat was preparing to leave for the Nakanos' home, he remembered that he had heard that gift-giving is a very common custom in Japan. He decided it would be nice to bring a gift to the Nakano family. He had some framed photographs that he had taken of his home town in the United States, and



he chose one that he thought the Nakanos might like to have. He quickly wrapped the photo with some white paper and red and white ribbons that he had bought in a gift store in Japan.

When the Odas and Pat arrived at the Nakano home, Pat presented his gift. Mr. Nakano accepted the gift, thanked Pat quietly and put the gift aside. Pat thought that Mr. Nakano was going to wait for the appropriate moment to open the gift, and Pat was anxiously waiting because he was looking forward to sharing the significance of the photograph and some of his background with them. Pat waited patiently all evening, but they never did open the gift. Pat was very puzzled and wondered what he had done wrong that the Nakanos did not open the gift.

QUESTION: What did Pat do wrong?

A. Nothing.

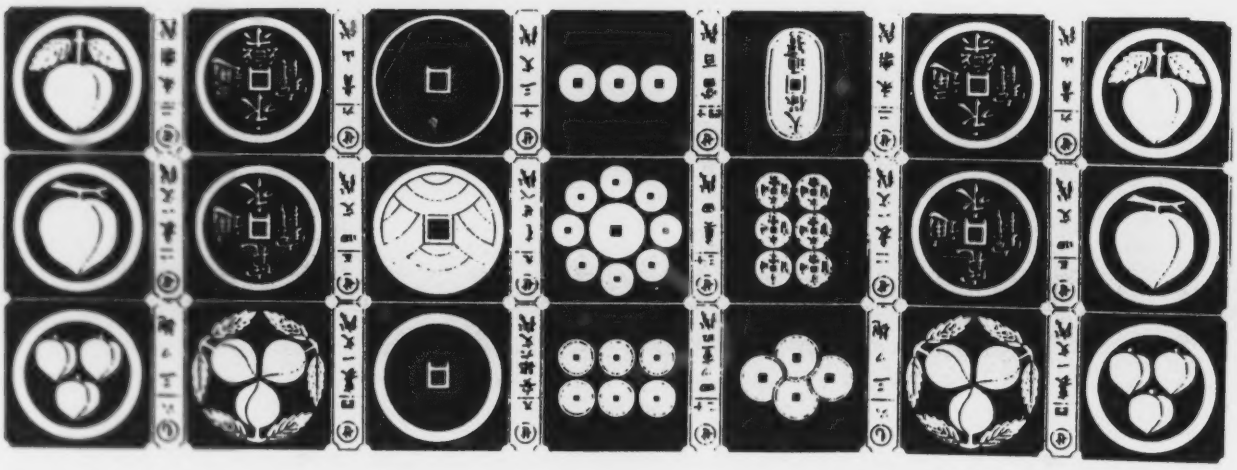
B. Pat made a mistake in using the red and white ribbons to wrap the gift. The Nakanos did not want to open the gift because it would bring bad luck.

C. Being an American, Pat should not have given a gift. Gift-giving is a special custom among Japanese but the Japanese do not expect Americans to participate in the tradition. The Nakanos did not want to insult Pat by not accepting the gift, but they were too embarrassed to open it in front of everybody so they put it aside and decided to open it after the Odas and Pat left. Then they would thank Pat quietly the next time they saw him or they would write him a brief note.

D. Pat should not have given a gift on this occasion. Gift-giving is an important custom in Japan, but gifts are usually exchanged only on special occasions and holidays. A gift would never be brought just for a visit as Pat had done, so the Nakanos were too embarrassed to open the gift in everyone's presence. They decided to accept the gift anyway and to open it after the guests left.

E. Pat should not have given a gift to people he did not know well.

*Consult ANSWER SECTION



A GIFT-GIVING TIMELINE

Read the following timeline of gift-giving. It will help you understand more about gift-giving in Japan, and it will help you do the next activity.

ICHI GATSU — JANUARY

New Year's Day. A national holiday in Japan. Families gather together for a traditional holiday meal. Children receive a special allowance of money. Employees of a company often will visit the families of their bosses and bring gifts. Typically, the gifts are canned foods, cookies, cakes or sweets. The selection of gifts is very important. These kinds of food products that are selected as gifts are sold in special sections of department stores; they are not just everyday foods that you might find in a grocery store.

> ***Oiwai:*** The name for the kind of gift that is given throughout the year for happy occasions such as weddings or birthdays.

SHICHI GATSU — JULY

Otchugen: A traditional mid-year gift that young businessmen give to their superiors. It is always given by subordinates to their supervisors or bosses.

HACHI GATSU — AUGUST

Bonasu: This word, an adaptation of the English word "bonus," refers to an additional amount of money given by a company to its employees. It is an amount over and above the person's salary, and it is given mid-year (July or August) and again in December.

> ***Omiyage:*** This is the name of the kind of gift that is given throughout the year as a souvenir of a place or occasion.

> ***Omake:*** This is a type of gift given throughout the year by store owners to their customers; it is a kind of "premium" or "baker's dozen." It might mean throwing in a little extra of a certain item at no extra cost, giving a little extra something to a customer when another item is purchased at list price, or taking an odd ten or twenty yen off the total bill.

Oseibo: This is a gift that is given in December, usually between December tenth and the end of the month. *Oseibo* is a gift that is meant to express gratitude for help or favors received throughout the year. Like *otchugen*, it is usually given by individuals to their superiors.

JU-NI GATSU — DECEMBER

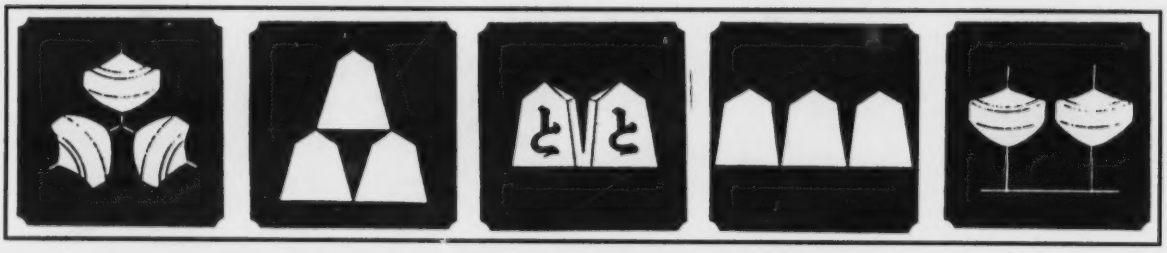
Bonasu: As mentioned above, a second bonus is usually given by a business to its employees in December.

ACTIVITY*

A GIFT-GIVING TIMELINE

Below you will find several paragraphs that briefly describe various occasions in which a gift is given. Read each paragraph and determine the appropriate gift for each situation. Study the timeline on the previous page before doing the activity, and then see if you can complete the activity without referring to the timeline.

- ***bonasu***
- ***oiwai***
- ***omake***
- ***omiyage***
- ***oseibo***
- ***otchugen***



1) Mr. Uchida works for a Japanese auto company in Tokyo. He has just returned to work after spending a week of vacation with his family in Hokkaido, the northern island of Japan. In Hokkaido he bought some corn which he gave as a souvenir of his trip to his boss and several other colleagues upon his return. Is the gift he gave to his colleagues considered a *bonasu, otchugen* or *omiyage*?

_____

2) Satoko, a young Japanese girl living in Kyoto, goes out one day to buy a birthday gift for her girlfriend. Will the gift that Satoko buys be considered *omiyage* or *oiwai*?

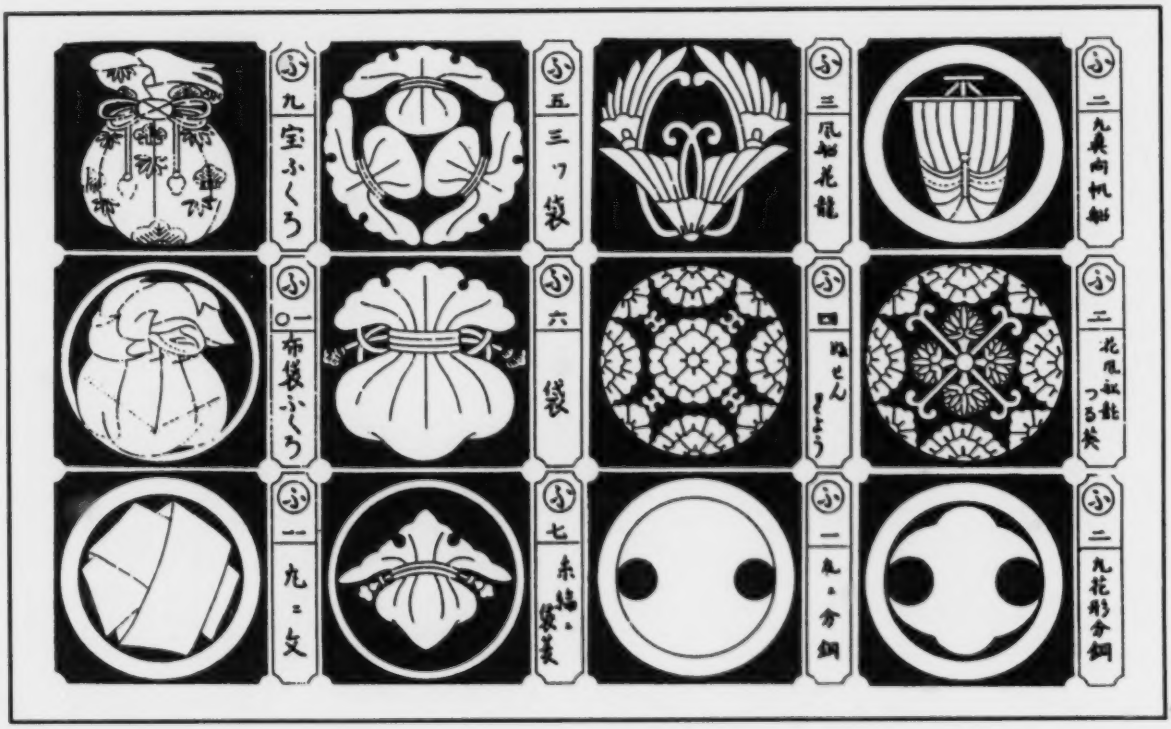
_____

3) Mr. Imai returns to his home in Itami City after a month-long business trip in the United States. He brings home several gifts that he bought for his wife, Tomoko, while traveling around the States. Are the gifts that Imai-san brings to his wife considered *oiwai, omiyage*, or *omake*?

_____

4) One hot summer day, Mrs. Uchida goes to buy meat from her favorite butcher. She asks for 500 grams of ground beef. The butcher puts the meat on the scale and Mrs. Uchida notices that it registers as 520 grams. The butcher says nothing, wraps the meat and charges Mrs. Uchida for only 500 grams of meat. Is this "gift" of 20 grams of meat "thrown in" without charge considered a *bonasu, omake*, or *oiwai*?

_____



5) Mr. Usami arrives home one evening in December and tells his wife he would like to go out to eat to celebrate the extra amount of money he has just received from his company. Is this "gift" from his company considered *oseibo, otchugen,* or *bonasu*?

_____

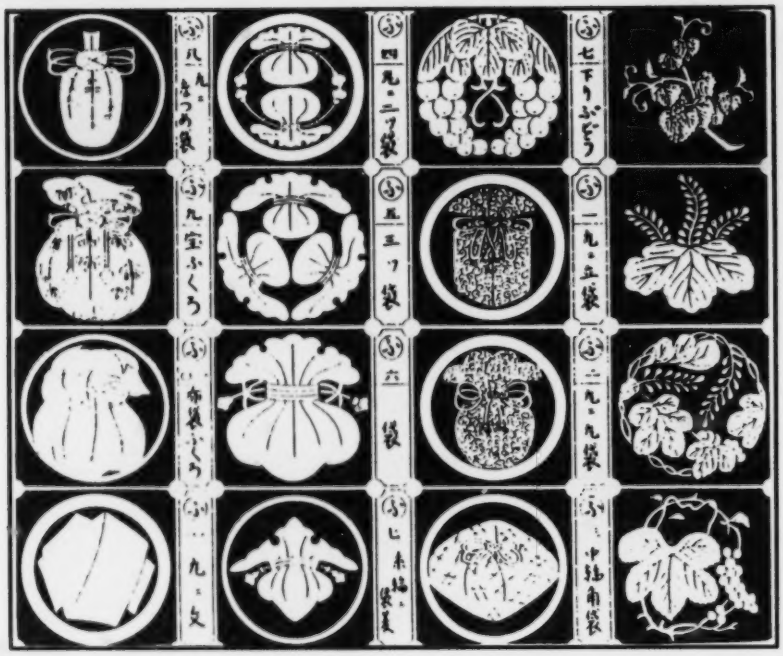
6) Brian Kawashima is a young Japanese-American working at a Japanese company in Illinois. It is December and he has just completed two years working for the company. Even though he is not in Japan, he decides to buy his Japanese boss a nice gift at the end of the year. Is the gift that Brian gives to his boss considered *oseibo, otchugen,* or *bonasu*?

_____

7) Mr. and Mrs. Ebisu are going to a friend's wedding this weekend. Mrs. Ebisu goes out to buy a nice gift, and she has it wrapped with the appropriate white and gold *mizuhiki*. Is the wedding gift she bought considered *oiwai, omiyage,* or *omake*?

_____

*Consult ANSWER SECTION



BIBLIOGRAPHY

Japan Culture Institute. *A Hundred Things Japanese*. Tokyo: Japan Culture Institute, 1975.

Japan Culture Institute. *A Hundred More Things Japanese*. Tokyo: Japan Culture Institute, 1980.

Miura, Akira. *Japanese Words and Their Uses*. Rutland, Vermont: Charles E. Tuttle Co., 1977.

Mizutani, Osamu. *Japanese: The Spoken Language in Japanese Life*. Tokyo: The Japan Times, Ltd., 1981.

Smith Robert. *Japanese Society*. New York: Cambridge University Press, 1983.

Young, John and Kimiko Nakajima-Okano. *Learn Japanese: New College Text*, Volume 1. Honolulu: University of Hawaii Press, 1984.

FAMILY ACROSTIC (Pages 110 -111)

1. thirty-seven
2. *onēsan*
3. *Akira*
4. *Okame*
5. twenty-one
6. *yubin-ya-san*
7. *Hideki*
8. *- chan*
9. *okāsan*
10. sixty-two
11. *Naoyuki*
12. *Shibata Kimiko*
13. *Usami-san*
14. *Usami-san*
15. *Yoko-chan*
16. *Onīsan*

Phrase #1: *Watashi wa* (your name) *desu*?

Phrase #2: *Ogenki desuka*?

A WEEKEND WITH TOSHIYUKI (Pages 114 - 115)

1. *Tadaima*
2. *Okaeri*
3. *Ittekimasu*
4. *Itte rasshai*
5. *Konnichi wa*
6. *Konnichi wa*
7. *Konnichi wa*
8. *Konban wa*
9. *Irasshaimase*
10. *Oyasuminasai*
11. *Oyasumi*
12. *Ohayō gozaimasu*
13. *Ohayō*
14. *Tadaima*
15. *Okaeri*

TO GIVE OR NOT TO GIVE: A MANNERS MYSTERY (Pages 117 - 118)

A. Correct.

Pat did not do anything wrong. It was appropriate for Pat to bring a gift and the Nakanos were probably very happy to receive it; however, in Japan, gifts are not usually opened in the presence of the giver. The Nakanos would open the gift after the Odas left and then telephone them to thank them for visiting and to thank Pat for the gift (sometimes the Japanese will open a gift given by an American because they know that Americans usually do open gifts in the presence of the giver).

B. Wrong.

Colored ribbons, called ***mizuhiki***, are used to wrap gifts, and it is true that you must be careful to choose the appropriate colors of *mizuhiki* according to the occasion. Pat, however, had appropriately wrapped his gift with red and white which are the colors for general occasions (such as visiting) or for happy occasions (such as birthdays). White and black *mizuhiki* are used at the time of a death or for a funeral. Gold and silver are used for wedding gifts.

C. Wrong.

Gift giving is a special custom among the Japanese, but it does not exclude Americans. If an American were to give a gift, it would be accepted the same as if it were given by another Japanese.

D. Wrong.

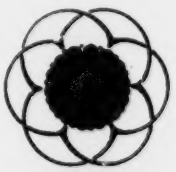
There are many appropriate times for gift giving, and visiting is one of them. It is very common for a family visiting another to bring a gift. Usually it would consist of cake, sweets, or nice fruits. Since Pat is visiting from the United States, however, Pat's gift would be appropriate as a souvenir gift or *omiyage*.

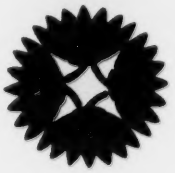
E. Wrong.

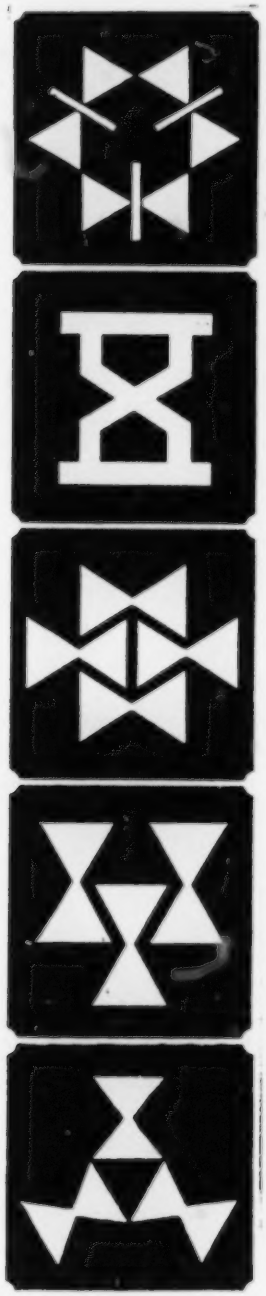
It is customary for Japanese to be very conscious of the relationships among people, and this does sometimes affect who gives a gift to whom and when it is appropriate. However, when making a visit, even if it is the first visit as it was for Pat, it does not matter what the relationship is between the giver and the receiver. It was appropriate for Pat to bring a "visiting gift," even though it was the first time he was meeting the family.

GIFT GIVING TIME LINE
(Pages 120 - 121)

1) *omiyage*
2) *oiwai*
3) *omiyage*
4) *omake*
5) *bonasu*
6) *oseibo*
7) *oiwai*







KOTOWAZA: PROVERBS AND SAYINGS

Proverbs mirror the thinking of a nation.

Johann Gottfried von Herder
Eighteenth century German philosopher

TRADITIONAL KOTOWAZA

Aho ni toriau baka	It is foolish to deal with a fool
Aite no nai kenka wa dekinu	One cannot quarrel without an opponent
Chi ni ite, ran o wasurezu	In peace do not forget war
Furuki o tazunete, atarashiki o shiru	From studying the old, we learn the new
Naite kurasu mo issho, waratte kurasu mo issho	It is the same life whether we spend it crying or laughing
Narau yori nareyo	Better than to learn is to become experienced

KOTOWAZA

A hair from here and there makes a beard (Arabic)

Little drops of water make the mighty ocean (English)

Little by little the bird makes his nest (French)

Steady dripping hollows a stone (German)

Grains of dust pile up to make a mountain (Japanese)

Many a mickle makes a muckle (Scottish)

Little by little the cup is filled (Spanish)

Proverbs and sayings that have been passed on from one generation to another are a part of every culture in the world. They express aspects of the life, ideas and beliefs of a people. In Japan, proverbs (*kotowaza*) have been referred to as the "collected wisdom of mankind." In the United States, proverbs and sayings were collected by one of the nation's earliest citizens, Benjamin Franklin; the witty Franklin even added a few of his own. In Spain, Miguel de Cervantes, the author of *Don Quixote*, called proverbs "short sentences from long experiences."

Even though people in different parts of the world speak different languages and live different lives under different conditions, human lives have many things in common. Hence, though a particular proverb is unique to a people, it is not surprising that a similar wise thought often exists in proverbs from other cultures.

Most proverbs are small sayings offering advice or teaching a person how to act under certain circumstances. In some cultures proverbs are filled with alliteration (e.g., Many a mickle makes

130.

a muckle). In others hyperbole is common. This is especially true in proverbs from the Middle East tradition (e.g., Fling him in the Nile and he will come up with a fish in his mouth).

In Japan proverbs abound. Linguists estimate that over 20,000 Japanese sayings and proverbs exist. Although some of these sayings have been adapted from the Chinese, the majority of them are indigenous to Japan.

What follows is a series of activities which will introduce you to traditional proverbs and sayings of Japan. In three of these activities you will be comparing Japanese proverbs to their English counterparts. As you work on these exercises it might be interesting to note whether or not the proverbs are giving what you would consider to be good advice.

CULTURAL NOTE

For many centuries, Kyoto was the capital of Japan. It is said that the people of Kyoto were exceptionally fond of clothes while the people of Edo (the old name for Tokyo) put their love and money into food. Hence, the Japanese saying:

Kyo no kidaore, Edo no kuidaore
Kyoto people are ruined through dress, Edo folk by food

TAPE LISTENING

The fifteen Japanese proverbs and sayings written below are read on this portion of the tape. Each proverb is read twice. Listen carefully to the first reading and then try repeating the phrase by yourself in the space provided on the tape. Follow this by saying the proverb along with the speaker on the tape when it is repeated the second time.

ACTIVITY*

JAPANESE AND ENGLISH SAYINGS

Below are listed fifteen Japanese proverbs and sayings. In the right column you will find a similar number of traditional English sayings. For each Japanese saying in the left column find an English saying in the right which corresponds in meaning. As you read the Japanese proverbs in translation, try to read the Japanese version of each.

1. Don't complain about a gift.
   Moraimono ni kujō

2. Crude tactics are the source of a big wound
   Nama-byōhō wa, ōkizu no moto

3. The same kind gather together
   Rui o motte atsumaru

4. One who has gone is forgotten day by day
   Saru-mono hi ni utoshi

( ) Jack of all trades, master of none

( ) Ignorance is bliss

( ) Tomorrow is another day

( ) A fly in the ointment

5. Ignorance is Buddha
Shiranu ga hotoke

( ) Misery loves company

6. Too many accomplishments, no accomplishments after all
Tagei wa mugei

( ) Blood is thicker than water

7. A flaw in the gem
Tama ni kizu

( ) Beggars can't be choosers

8. Relatives are better than strangers
Tanin yori miuchi

( ) Out of sight, out of mind

9. One stitch now is worth ten stitches afterwards
Ima no hitohari, nochi no tohari

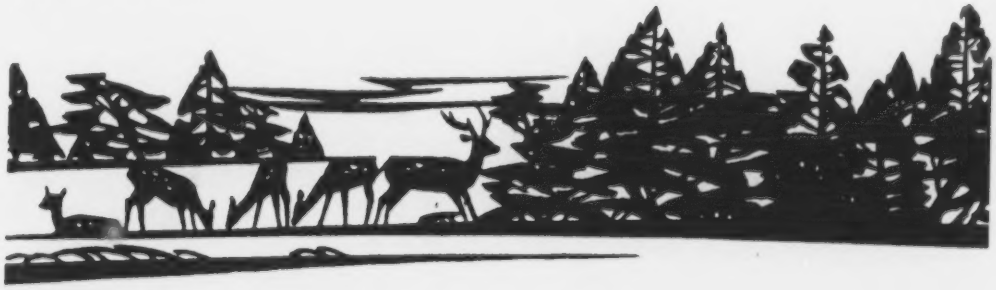
( ) When in Rome do as the Romans do

10. Tomorrow blows tomorrow's wind
Asu wa asu no, kaze ga fuku

( ) A little knowledge is a dangerous thing

11. People suffering from the same disease have mutual sympathy
Dōbyō ai awaremu

( ) It's no use crying over spilt milk



12. Spilt water never returns to the tray
Fukusui bon ni kaerazu

( ) Where there is smoke, there is fire

13. Obey the customs of the place where you are
Go ni irite wa, go ni shitagae

( ) Birds of a feather flock together

14. Where there is no fire, there is no smoke
Hi no naki tokoro ni, kemuri wa tatanu

( ) A stitch in time saves nine

15. Single effort, double gain
Ikkyo ryōtoku

( ) Kill two birds with one stone

*Consult ANSWER SECTION

CULTURAL NOTE

In Japanese folklore there are a number of *kotowaza* about a legendary figure named Bimbo. Bimbo literally means "poor man" or "poverty." As the story goes, Bimbo, a farmer, and his wife were childless throughout most of their lives. Then, one day as Bimbo was working his fields, a fierce storm erupted. When the sky finally cleared, Bimbo looked down at the drenched soil and found a little boy lying there. He took the child and quickly ran to his wife. Together, they decided to adopt the boy and name him Raitaro, "First Born of the Thunder God."

However, as a young man Raitaro assumed the shape of a dragon and flew off never to be seen by his earth parents again. Bimbo and his wife could not get over the loss. As Bimbo approached old age he became a wealthy man and changed his name to Kanemochi, meaning "Rich Man." Nonetheless, even his riches could not stop the emptiness that filled his life. When Bimbo and his wife were buried, their gravestone was carved out of a rock in the shape of a dragon.

Some of the *kotowaza* that stem from Bimbo's life are:

Bimbō kodakara
Children are the treasures of the poor

Bimbō kowaimono nashi
Poverty has nothing to fear

Bimbō taka-makura
Poor people can sleep soundly

Bimbō hima nashi
The poor have no leisure

ACTIVITY*

POOR RICHARD'S ALMANACK IN JAPANESE?

Benjamin Franklin has been referred to as one of the leading eighteenth century thinkers in the western world. Printer, publisher, inventor, scientist, diplomat and author, Franklin is probably best known for helping to frame the *Declaration of Independence.*

In *Poor Richard's Almanack* (The word "almanac" in Ben Franklin's time was spelled with a "k"), Franklin compiled hundreds of proverbs, aphorisms and sayings that praise honesty, industry and prudence. Many of these proverbs were borrowed from various European cultures and some were created by Franklin himself. To show the universality of sayings that sum up bits of wisdom and advice, a number of proverbs from Japan have been collected which correspond to the themes of Franklin's writings. Match the sayings from *Poor Richard's Almanack* on the left with their Japanese counterparts on the right.

POOR RICHARD'S ALMANACK	JAPANESE COUNTERPARTS
1. 'Tis easy to see, hard to foresee	( ) Sanitation first, medicine next *Ichi ni yōjō, ni ni kusuri*
2. Tolerate no uncleanliness in body, clothes or habitation	( ) Money controls even the order of Hell *Jigoku no sata mo, kane shidai*
3. Speak not but what may benefit others or yourself. Avoid trifling conversation.	( ) Short temper is liable to loss *Tanki wa sonki*
4. Lose no time. Be always employed in something useful. Cut off all unnecessary action.	( ) It is the effect of one's own fault *Mi kara deta sabi*
5. Here comes glib-tongue, who can outflatter a dedication and lie like ten epitaphs	( ) The mouth is the entrance of calamity *Kuchi wa wazawai no moto*
6. If passion drives, let reason hold the reins	( ) Easy to say, hard to do *Iu wa yasuku okonau wa katashii*
7. There are no ugly loves, nor handsome prisons	( ) Not to say is better than to say *Iwanu wa, iu ni masaru*
8. Wealth is not his that has it, but his that enjoys it	( ) When hungry, all tastes delicious *Himojii toki no, mazui-mono nashi*
9. Make haste slowly	( ) Love is beyond consideration *Koi wa shian no hoka*
10. An egg today is better than a hen tomorrow	( ) Where there is comfort, there is suffering *Raku areba ku ari*

*Consult ANSWER SECTION

KARUTA

Karuta is a game traditionally played by the Japanese during the New Year holidays. There are two variations of the game, *Irohagaruta* and *Hyakunin-ishu*. Both of these are played with two decks of cards. One of the decks has pictures on it; the other has sayings and phrases or poems.

Irohagaruta, Japanese alphabet cards, number ninety-two. *Irohagaruta* is most frequently played by children while *Hyakunin-ishu* is an adult version of *Karuta*. *Hyakunin* means "one hundred people" and *ishu* means "one poem." These words refer to the one hundred poems penned by Japanese poets during the seventh and eighth centuries. Each year master *Hyakunin-ishu* players gather to test their memory skills in a national competition held on New Year's Day. This event has helped make *Hyakunin-ishu* a type of national game among the Japanese.

Since *Hyakunin-ishu* is so demanding to learn we have included directions for making and playing *Irohagaruta*. You can play this game to practice recognizing *Hiragana* and at the same time become familiar with famous sayings. Note that the picture-side of each card has the first syllable (in *Hiragana*) of the saying on the reverse side. If the reader reads the saying in Japanese, listen for the first syllable and identify the corresponding *Hiragana* character to find the correct card.

GAME RULES

1. A minimum of three people is necessary to play the game.
2. Players must remain quiet throughout the game so that everyone can hear the reader.
3. Players must keep their hands folded in their laps unless they are touching or reaching for a picture.
4. If a player touches the wrong picture card after the reader has read the card, then that player automatically loses any further chances for that round.

PLAYING THE GAME

1. Select the reader for the game.

2. The reader spreads out the picture cards face up.

3. The reader mixes the word cards and then reads one card. The card should be read in Japanese and English.

4. The player who first finds and touches the corresponding picture card gets to keep both cards.

5. The game continues until all the picture cards have been retrieved.

6. The player with the most cards at the end of the game is the winner.

ACTIVITY

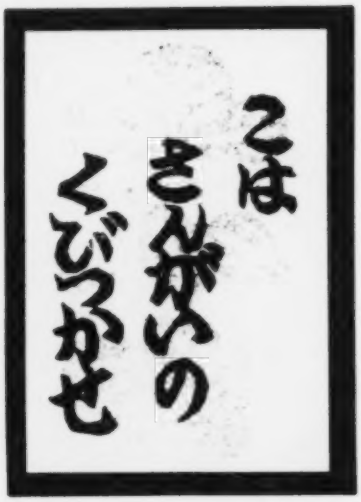
MAKING A KARUTA GAME

On the following pages you will see sample cards from an *Irohagaruta* game as well as the list of sayings and phrases for the game. There are two decks with 46 cards in each deck. There will be 46 pictures to illustrate the 46 sayings and phrases. Cards can be the size of regular American cards or bigger. On one set of cards copy the sayings. This will be the deck the reader uses. The picture cards will have to be drawn to illustrate each of the sayings and phrases. You might want to refer to the next few pages for an example of what a commercial set of *Irohagaruta* cards looks like.

IROHAGARUTA SAYINGS

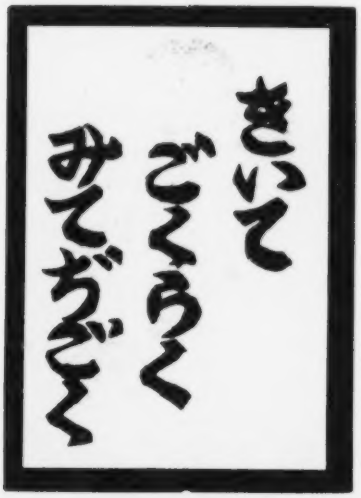
KEY		JAPANESE TRANSLITERATION	ENGLISH TRANSLATION
い	I	*Inumo arukeba bōni ataru*	If you do it too much, you get into trouble
ろ	RO	*Ronyori shōko*	Decide on proof, not on theory
は	HA	*Hanayori dango*	I like eating sweets better than looking at flowers
に	NI	*Nikumarekko yoni habakaru*	When people around you hate you, the world accepts you
ほ	HO	*Honeorizonno kutabiremouke*	Working hard in vain
へ	HE	*Hetano yokozuki*	He likes doing it even though he is bad at it
と	TO	*Toranu tanukino kawazanyo*	Don't count the badger skins before you kill the badger

ち	**CHI**	*Chirimo tsumoreba yamatonaru*	Even a small amount of dust makes a mountain when it gathers
り	**RI**	*Ryoyakuwa (ri-youyaku) kuchini nigashi*	Good medicine tastes bitter
ぬ	**NU**	*Nukani kugi*	Doing things for nothing
る	**RU**	*Ruiwatomoo yobu*	Similar people stick together
を	**WO**	*Wonojiwa kotobano atonitsuku*	Particle "wo" comes after subjects
わ	**WA**	*Warenabeni toji buta*	A broken pan matches with a broken cover
か	**KA**	*Kawaiikoniwa tabio saseyo*	We must let go of our most precious children
よ	**YO**	*Yoshinozuidara tenjyonozoku*	Try to think a big thing with a limited vision



た	**TA**	*Tabiwa michizure yowa nasake*	Spend your life keeping friends
れ	**RE**	*Reisetsuwo shiru*	Be polite
そ	**SO**	*Soryono jinroku*	First borns are more gentle than their siblings
つ	**TSU**	*Tsukiyoni kamao nuku*	When you are careless, you fail

ね	**NE**	*Nenniwa Nenoire*	You can never be too careful
な	**NA**	*Nakittsurani hachi*	Disaster causes disaster
ら	**RA**	*Rakuareba kuari*	Disaster hides behind happiness
む	**MU**	*Murigatōreba dōrihikkomu*	When you are being selfish, social rules don't work
う	**U**	*Usokaradeta makoto*	A truth comes out of a lie
の	**NO**	*Nodomotosugire atsusa wasureru*	You rely on someone when you are having a hard time, you forget his/her kindness when you get over it
お	**O**	*Onini kanabō*	An ogre with an iron bar
く	**KU**	*Kusaimononi futaosuru*	Hide bad things
や	**YA**	*Yasumonogaino zeniushinai*	Cheap things have bad quality



ま	**MA**	*Makeruga kachi*	You win some, you lose some
け	**KE**	*Kegano kōmyō*	You get benefits from your injury
ふ	**FU**	*Fumiwakakitashi kakutewa motazu*	I want to write a letter, but I don't have a pen
こ	**KO**	*Kowa sangaino kubikkase*	Parents do everything for their children

え	**E**	*Enwa inamono*	Relationships between people are very mysterious
て	**TE**	*Teishunosukina akaeboshi*	A family obeys the father's taste
あ	**A**	*Atamakakushite shirikakusazu*	It's an ostrich policy
さ	**SA**	*Sanben mawatte tabakonishō*	Get rest after doing whatever you have to do
き	**KI**	*Kiite gokuraku mite jigoku*	It's different seeing it than hearing about it
ゆ	**YU**	*Yudan taiteki*	When you are careless, you fail
め	**ME**	*Menoueno tankobu*	It's a pain in the neck
み	**MI**	*Mikara detasabi*	Suffering from your own faults
し	**SHI**	*Shiranuga hotoke*	You don't have to get upset when you don't know about bad things or "Ignorance is Buddha (bliss)"
ひ	**HI**	*Hyotan (hi-youtan) kara koma*	Some things come from very unsuitable places
も	**MO**	*Monzennokozo narawanuk-yooyomu*	Remembering things spontaneously
せ	**SE**	*Seniharawa kaerarenu*	Thinking about just yourself
す	**SU**	*Sukikoso monono jyozunari*	If you like doing it, you'll improve fast

NOTE: Consult the ***Hiragana*** under the "Language Section" in this book to help you decipher the phonetic sound key on each card. For example, three cards pictured on these pages are:

き ***KI*** こ ***KO***, and く ***KU***

PICTURE THIS!

Have you ever pictured a proverb? What image comes to mind when you hear, for example, "A rolling stone gathers no moss"? This activity will help you "picture" some famous sayings and proverbs.

On the following pages labeled "English Proverbs" you will see drawings that depict seven sayings. See if you can match each picture with the saying it represents. To check your answer consult the list of English proverbs below. Although there are twelve sayings, only seven proverbs correspond to the pictures. Try to figure out the proverbs first before looking at the list provided.

PROVERBS AND SAYINGS IN ENGLISH

1. The early bird catches the worm
2. Six of one and half a dozen of another
3. Too many cooks spoil the broth
4. Slippery as an eel
5. Like two peas in a pod
6. It's like preaching to deaf ears
7. To sell like hot cakes
8. Haste makes waste
9. Look before you leap
10. An ounce of prevention is worth a pound of cure
11. Nobody's perfect
12. Two heads are better than one

PICTURE THAT!

After completing the English proverbs, move on to the next set of pictures labeled "Japanese Proverbs." As you did with the English proverbs, see if you can match the common Japanese sayings with the appropriate pictures. Again, there are more proverbs listed below than pictures. You will use only seven proverbs out of the twelve written.

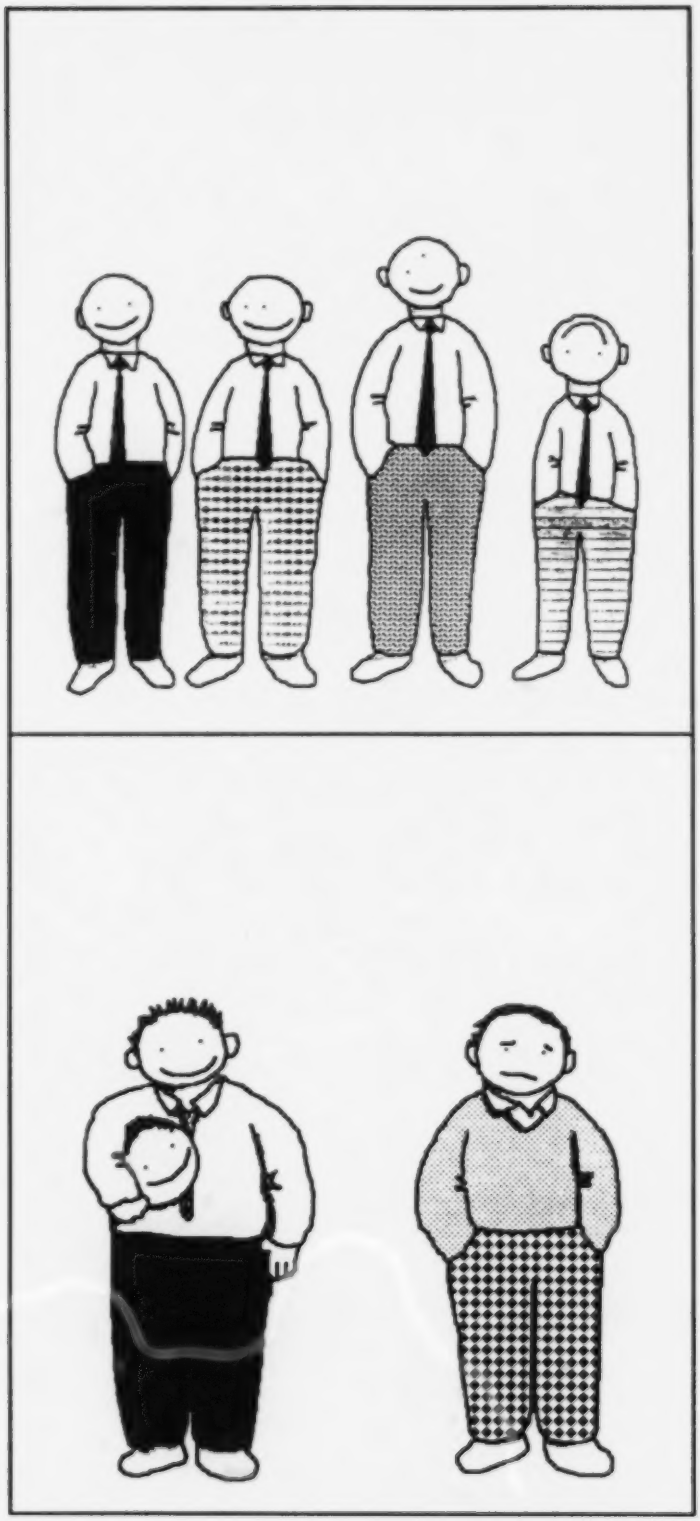
PROVERBS AND SAYINGS IN JAPANESE

1. As alike as a cucumber cut in half
2. Saying prayers to a horse's ears
3. To sell as if wings had grown
4. Fifty steps or one hundred steps
5. You cannot catch a slippery fish with a gourd
6. The early riser has seven gains
7. In haste, one goes in a circle
8. Have an umbrella ready before you get wet
9. Sanitation first, medicine next
10. Even a monkey slips from a tree
11. With too many rowers the ship will crash into the mountain
12. Consult any one, even if it be your own knees

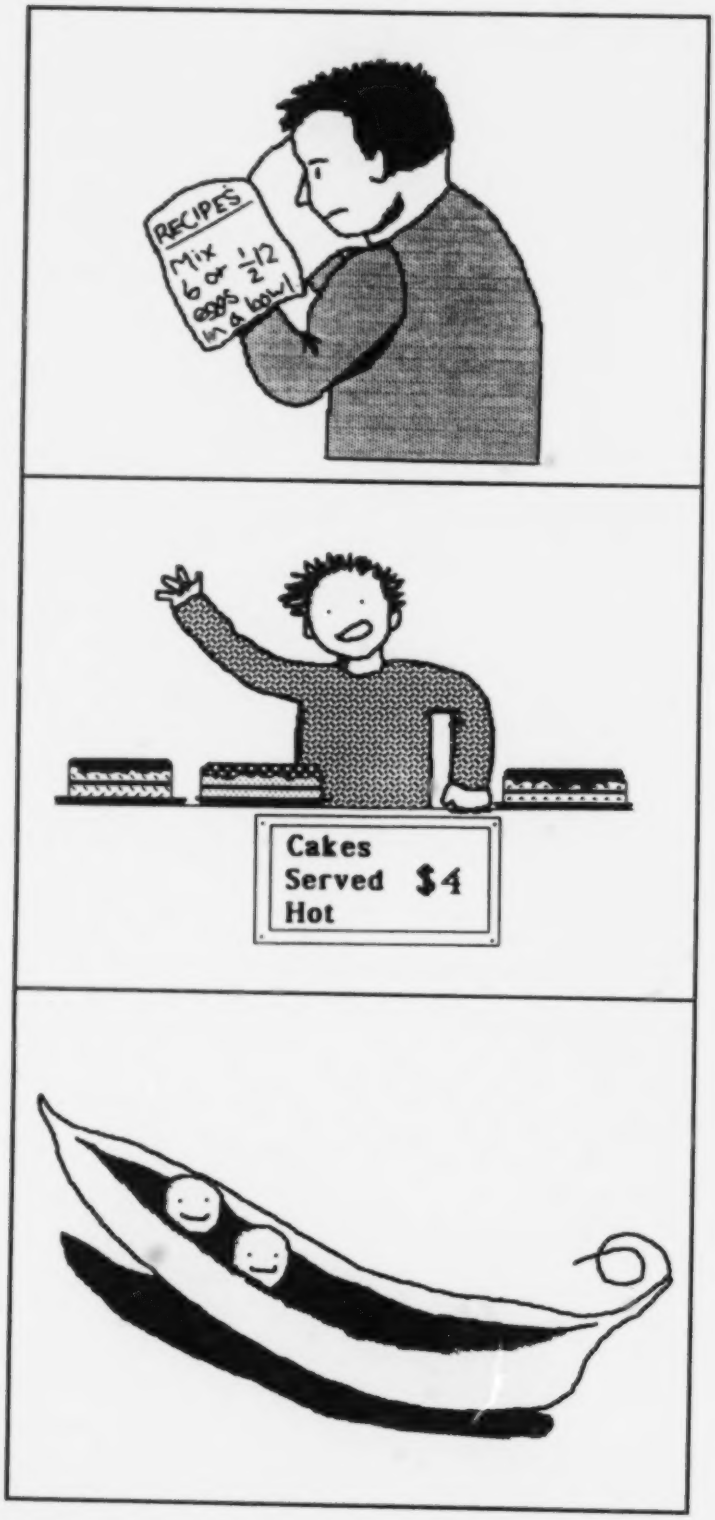
PICTURE THIS AND THAT TOGETHER!

Now, try to match the English sayings with the Japanese sayings. Although in some instances the language of the sayings might seem much different, the meaning is strikingly similar.

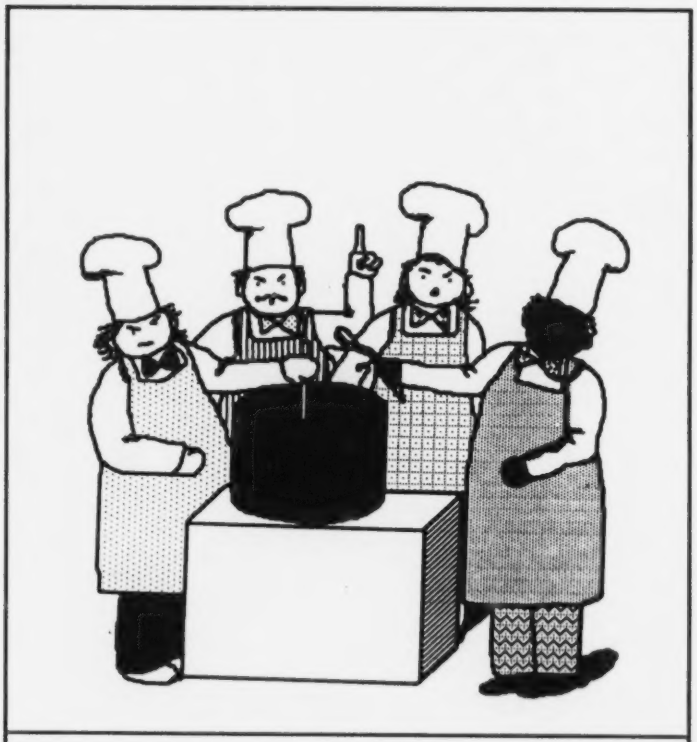
BEST COPY AVAILABLE

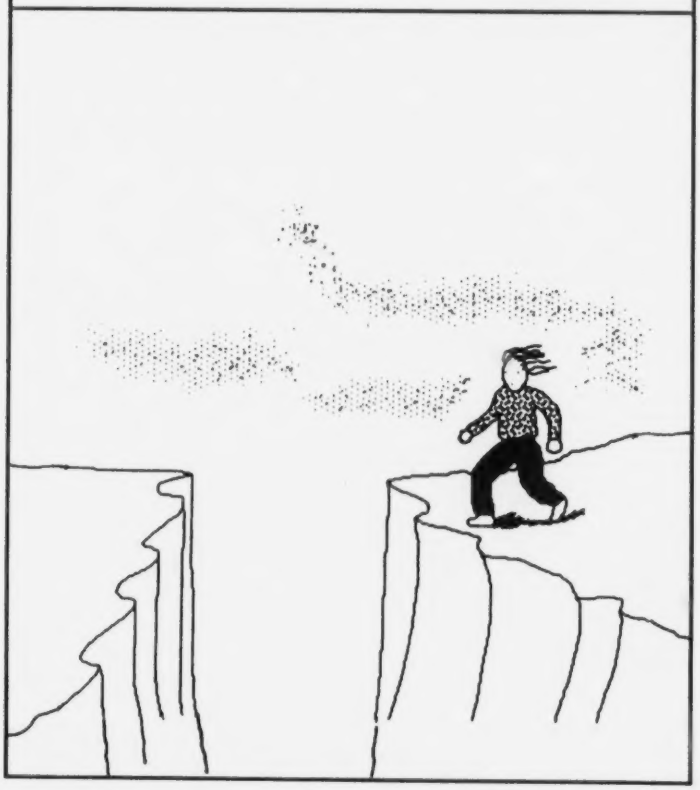


143.



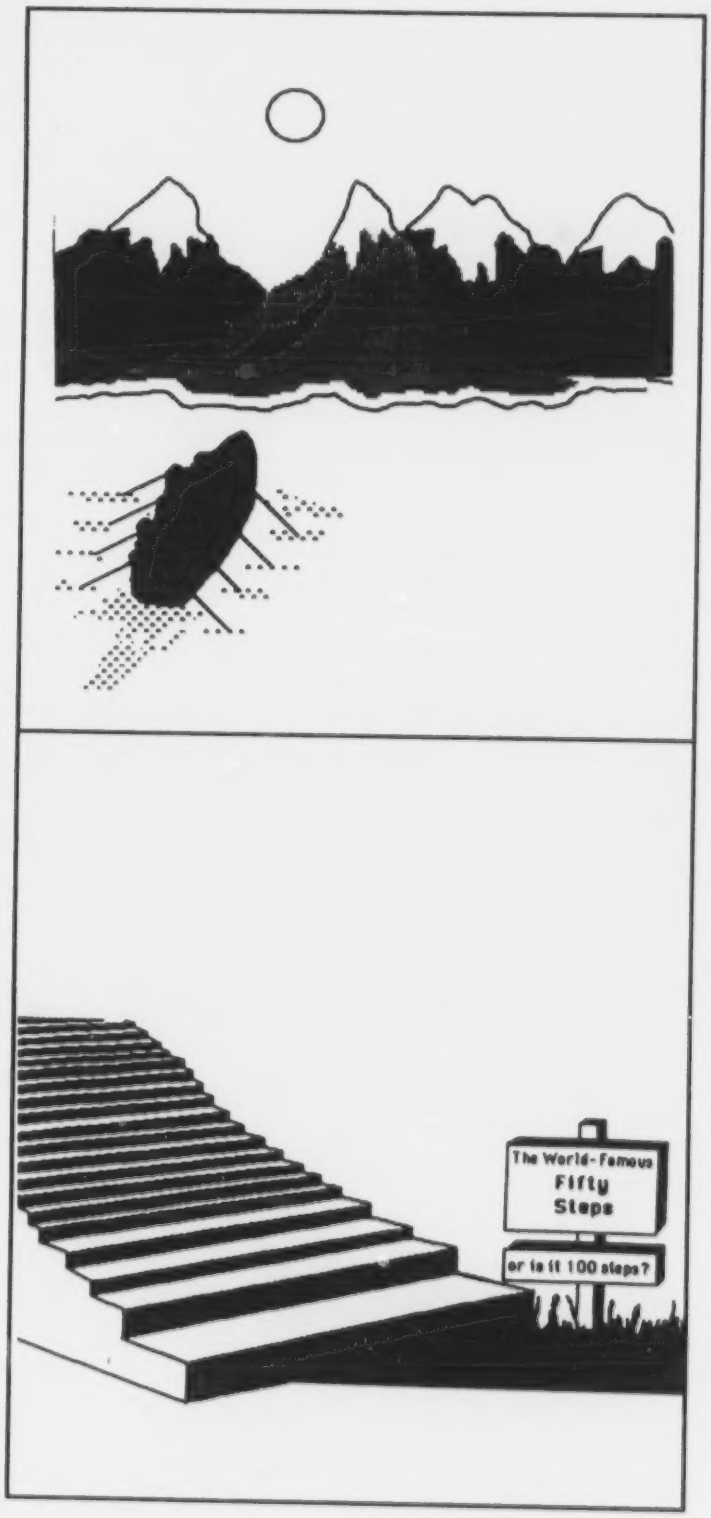
144.



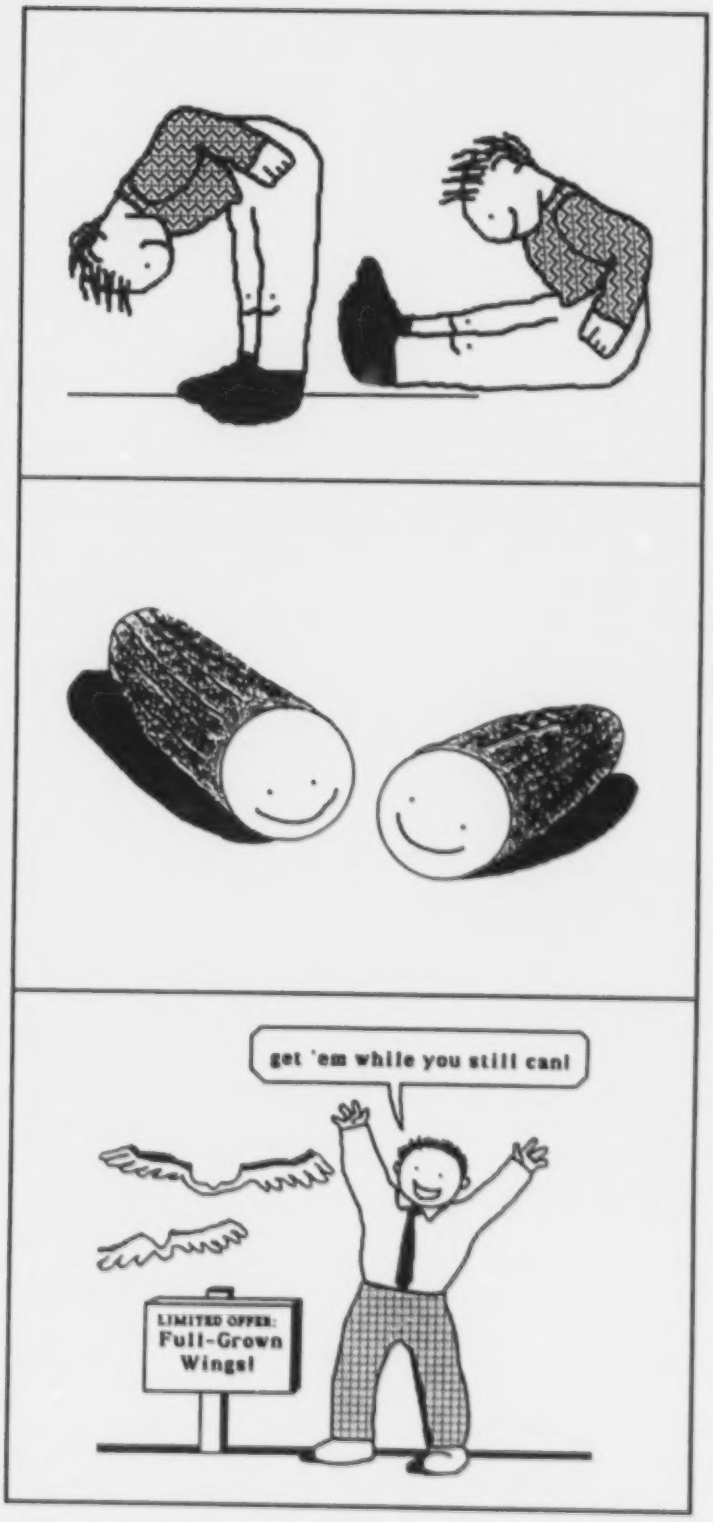


145.

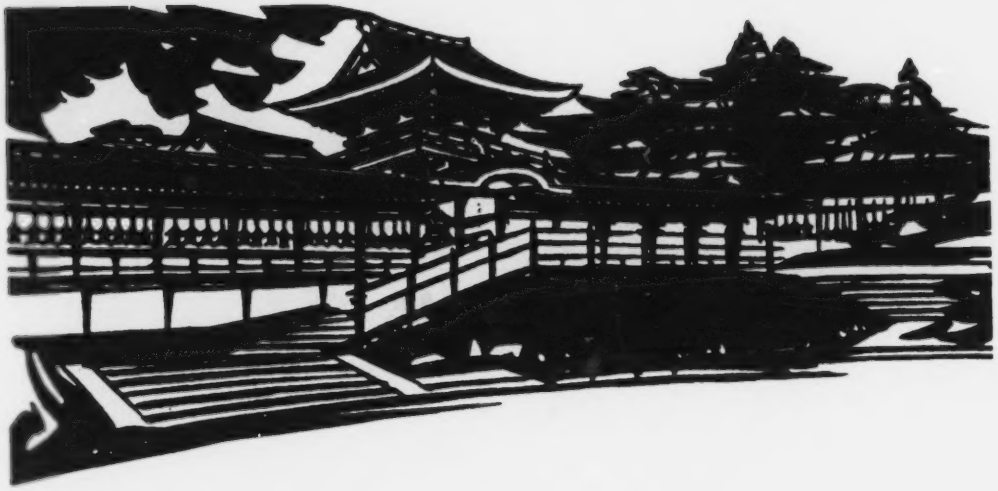
147.



148.



BEST COPY AVAILABLE



BIBLIOGRAPHY

Bush, Lewis. *New Japanalia: Past and Present.* Tokyo: The Japan Times, 1982.

Corwin, Charles, ed. *A Dictionary of Japanese and English Idiomatic Equivalents.* Tokyo: Kodansha International, Ltd., 1980.

Encyclopædia Britannica. *The New Encyclopædia Britannica Micropædia,* Volume VIII. Chicago: Encyclopædia Britannica, Inc., 1974.

Espy, William. *Another Almanac of Words at Play.* New York: Clarkson N. Potter, Inc., Publishers, 1980.

Hearn, Lafcadio. *Glimpses of Unfamiliar Japan.* Rutland, Vermont: Charles E. Tuttle Co., Inc., 1976.

Seward, Jack. *Japanese in Action.* New York: John Weatherhill, Inc., 1968.

Takashima, Taiji. *Kotowaza No Izumi.* Tokyo: Hokuseido Press, 1981.

Yamaguchi, K.M., ed. *We Japanese.* Yokohama: Yamagata Press, 1950.

Yamaguchi, Momoo and Setsuko Kojima. *A Cultural Dictionary of Japan.* Tokyo: The Japan Times, 1980.

KOTOWAZA

JAPANESE AND ENGLISH SAYINGS
(Pages 132 - 133)

1. (6) Jack of all trades, master of none
2. (5) Ignorance is bliss
3. (10) Tomorrow is another day
4. (7) A fly in the ointment
5. (11) Misery loves company
6. (8) Blood is thicker than water
7. (1) Beggars can't be choosers
8. (4) Out of sight, out of mind
9. (13) When in Rome do as the Romans do
10. (2) A little knowledge is dangerous
11. (12) It's no use crying over spilt milk
12. (14) Where there is smoke, there is fire
13. (3) Birds of a feather flock together
14. (9) A stitch in time saves nine
15. (15) Kill two birds with one stone

POOR RICHARD'S ALMANACK IN JAPANESE?
(Page 135)

1. (2) Sanitation first, medicine next
2. (8) Money controls even the order of hell
3. (4) Short temper is liable to lose
4. (9) It is the effect of one's own fault
5. (5) The mouth is the entrance to calamity
6. (1) Easy to say, hard to do
7. (3) Not to say is better than to say
8. (10) When hungry, all tastes delicious
9. (7) Love is beyond consideration
10. (6) Where there is comfort, there is suffering

FOOD FOR THOUGHT: THE NATURE OF FOOD AND ITS PREPARATION

The Japanese people delight not much in flesh, but they live for the most part with herbs, fish, barley and rice: which things are their chief nourishments.

These words were written to Queen Elizabeth I by one of her ministers in the 16th century. Japanese gastronomical preferences from that time still prevail today. Japanese cuisine is essentially lighter and more subtly flavored than almost any food in the world. Unlike in the west, dairy products are very seldom used, and meat is consumed only conservatively.

Contemporary Japan has been somewhat influenced by Western eating habits. MacDonald's, Kentucky Fried Chicken, Pizza Hut, Baskin & Robbins, Denny's, and even Mr. Donut have invaded the islands. The Portuguese were responsible for introducing Japan to ***tempura***, a dish that is now considered 100% Japanese. Commodore Perry in the mid-1850's demonstrated to the Japanese that milk and meat are consumable products.

Tempura has become a favorite dish in Japan and some meat dishes are also popular, but the Japanese people still prefer fish and rice to meat, potatoes and dairy products. This preference makes a great deal of sense, because Japan is an island nation surrounded by waters rich in fish. Furthermore, there is very little land where cattle can graze.

For the most part the subtle flavors of Japanese food come from the use of ***sake*** wine, ***mirin*** (another kind of *sake*), ***shoyu*** (soy sauce), and fish stock. The latter is used in the same way that we in the west would use chicken or beef stock.

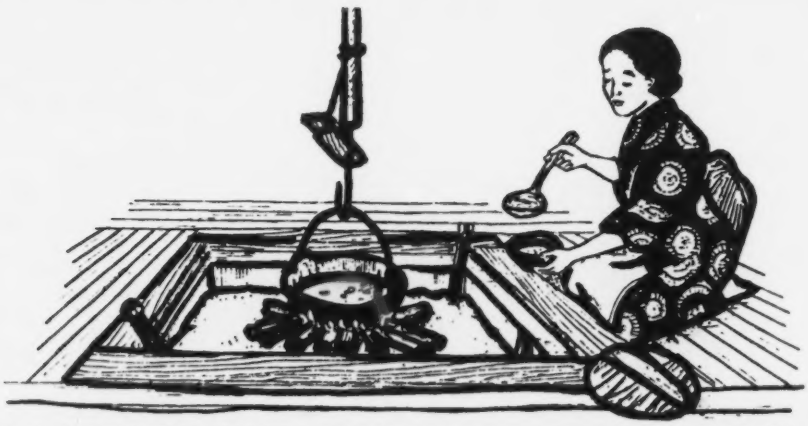
The fundamental purity and freshness of each ingredient is important in Japanese cooking. Shopping for groceries is usually done each day. Most food, vegetables, meat and fish are bought fresh. There are very few frozen or aged goods sold in grocery stores. This way of purchasing is possible since small grocery stores are prevalent throughout villages and cities.

THE EVOLUTION OF JAPANESE CUISINE

Japan is fortunate in that its geography and climate work together in producing a bounty of agricultural products. Food is as accessible as the nearest shoreline, and these islands boast thousands of miles of seashore. That seashore is also responsible for bringing many external influences into contact with Japanese cooking.

For example, in the latter half of the third century, water irrigation methods were introduced to Japan. Salt, alcohol and vinegar came into use as seasonings. Deep sea fishing netted bonito, tuna and other marine products, and cereals gradually became a staple of the diet. Fish and salt from a specially designated section of seashore called ***Nashio no tokoro*** were harvested for the emperor's table.

In the seventh century, the influence of the Chinese culture in the Japanese diet became evident. ***Shoyu, miso***, and other condiments from the mainland were introduced. Food preparation was expanded, and kneading, boiling and roasting came into use. New dimensions entered the cuisine as vinegaring, eating rice with raw fish, and drying and pickling became popular.



During this period, the Buddhist religion was under government protection. With this protection came a ban on the use of meat. Since the killing of animals was illegal, seafood gained primary importance. Rice was limited to the privileged ruling class; the common people could work in the rice fields but could not eat the result of their labors.

In the 16th century, ***Zen*** priests who committed themselves to a vegetarian diet ate Chinese foods such as ***netto*** (fermented soybean), ***konnyakyu*** (yam cake) and ***kamaboko*** (processed fish cakes). Tea was introduced and became the very popular drink it still is today. In the middle of this century, nobles were treated to ***hocho-shiki*** or "entertainment" cookery. This flashy style of cooking is still practiced today in specialty Japanese restaurants and may be recognized by the chef's agile use of knives and chopsticks. It was at this time that ***shoyu*** as it is known today went into production, and meat was reintroduced by Christian missionaries from Europe. When the Portuguese arrived at Tanegashima in 1543, drastic changes began to occur in Japanese food culture. Western ships brought bread, biscuits, wine and beer. Ali of these items would eventually find a place in the Japanese diet.

During the Edo era (1603-1867) regional cooking became popular; each geographical area became known for special dishes particular to the region. The common people enjoyed a sumptuous variety

of food, and restaurants offering popular dishes such as ***sushi, tempura***, and noodles opened. Nagasaki cookery, a combination of Chinese and European cooking, appeared as a result of the trade between the Dutch and Chinese in Nagasaki.

In the beginning of the *Meiji* era (1868-1911), people began eating meat cooked in pots, such as ***sukiyaki***. By the 1870's, eating meat had become very popular.

In the 1930's, Western vegetables, milk and sauces were introduced as new ingredients for cooking. This began a new phase in Japanese cuisine: the merging of Western and Chinese cooking methods.

Today, restaurants along the busy streets of Tokyo offer not only a myriad of Japanese dishes, but hamburgers, milk shakes and fried chicken. In a traditional Japanese household, however, ***miso*** soup is served for breakfast, fish for lunch, and soup and a variety of other dishes for dinner.

Adapted from ***Palate Pleasers of Japan***

CULTURAL AND HISTORICAL NOTES

RED BEANS

When red beans are boiled, the skins fall off, causing the starch and white insides of the beans to pop out. The ***samurai*** of the Edo era (1600-1867) thought this metamorphosis was much like ***hara-kiri***, the act of committing suicide by stabbing oneself in the abdomen. Therefore, young women would never serve red beans to their *samurai* friends.

SEA BREAM

Like the Christmas goose or Thanksgiving turkey, ***tai*** (fish of the carp family) broiled with salt is a traditional holiday dish in Japan. It is also used to celebrate other special occasions such as weddings and school entrance or school graduation ceremonies. As the main course, sea bream is always served totally intact (from head to tail) and broiled to a brilliant red color.

It goes without saying that rice is the main element in each Japanese meal. Today it is not uncommon to start off the day by eating rice with a raw egg. Noodles (thin and wide, hot and cold), buckwheat called ***soba*** and wheat called ***udon*** are also common as a base in a meal. Soybeans also appear in many forms: in soup (***miso***), in cake form (***tofu***), and as a seasoning.

In the box below are listed some of the most common dishes that make up the standard Japanese diet. How many of these have you heard about or actually eaten?

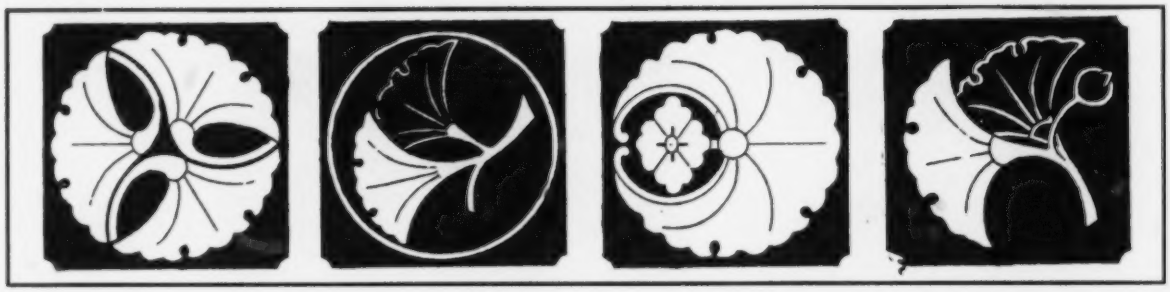
COMMON JAPANESE DISHES

MANJU — ***Manju*** (steamed buns) is a Japanese sweet. It is made with sweetened mashed beans called ***an***. Many different kinds of sweets can be made from *an* .

HIYASHI SOMEN — ***Somen*** are fine white noodles made of buckwheat flour (they are similar to vermicelli). ***Hiyashi somen*** refers to a particular way of preparing noodles. *Somen* are cooked and then cooled over ice cubes. They are then served on a thin bamboo rack as they drain. Each mouthful is dipped in a cool seasoned broth. Unlike other Japanese meals, this one requires that the person eating actually slurp the noodles to get the sauce - no easy task. This is a favorite summer meal.

MISO-SHIRU — ***Miso-shiru*** is a soup made from stock and soybean paste (*miso).* The heaviness of the flavor and the saltiness vary depending on the kind of *miso* used and the seasoning added. There are hundreds of varieties of *miso* and there are even stores in Japan that sell only *miso*. With so many varieties of *miso-shiru* it is said that if a wife and a husband cannot agree on one style of making *miso-shiru* the marriage is not likely to succeed. *Miso-shiru* is eaten almost every day and it is the primary element of a traditional Japanese breakfast.

OCHAZUKE — ***Ochazuke*** is an informal Japanese meal made quickly by pouring green tea over rice. There are many varieties of *ochazuke* . The most popular are made with flaked white fish, salted salmon, tuna, and salted cod roe.



ONIGIRI	***Onigiri*** are rice patties shaped as triangles and delicately stuffed with pieces of salmon, vegetable, or pickled plums.
SUKIYAKI	***Sukiyaki*** is meat cooked in a broth with vegetables and sometimes noodles called *udon-suki*. It is often eaten by dipping the meat in a raw egg.
TEMPURA	***Tempura*** is a meal of lightly battered and deep-fried vegetables and/or fish.
TEPPAN-YAKI	***Teppan-yaki*** is a very popular meal in the United States. Restaurants here that serve *teppan-yaki* usually have large tables with frying centers in the middle. Trained chefs cut and prepare vegetables, meat and seafood in view of the customers. One of the most popular *teppan-yaki* restaurants in the United States is Benihana's of Tokyo. In Tokyo this same restaurant is known as Benihana of New York! In the average Japanese home *teppan-yaki* is a special family meal during which pre-cut ingredients are fried by each family member. This is done on a small grill set in the middle of the dinner table.
TERIYAKI	***Teriyaki*** may be made of chicken, fish or beef. The meat is generally boned and grilled or cooked in a broiler. It is then glazed with a sweet sauce made with soy sauce and other seasonings. *Teriyaki* sauce is readily available in the United States at Oriental stores or markets.
TSUKEMONO	***Tsukemono*** is indispensable for a Japanese meal. Often made of cucumbers or cabbage, *tsukemono* has a subtle taste that is obtained by pickling.
UDON	***Udon*** is a popular luncheon meal which consists of thick wheat noodles served in a broth. Vegetables and seafood are frequently included in this traditional dish.

CULTURAL NOTE

THE THREE CARDINAL RULES OF PREPARING JAPANESE FOOD

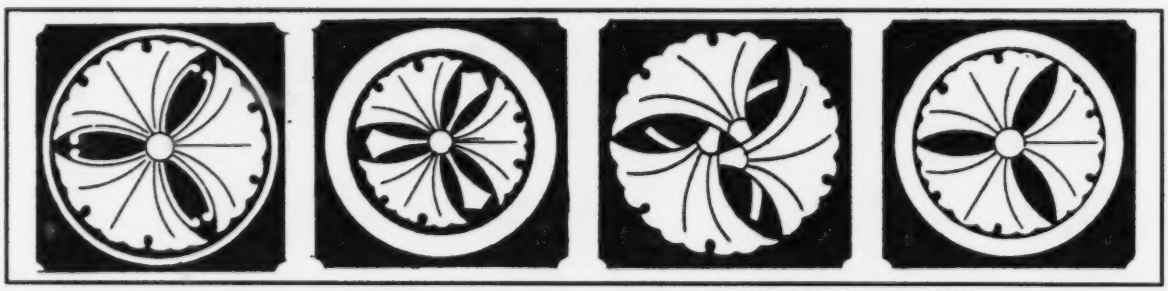
Certainly, food is an integral part of any country's national life and identity. When you are separated from your native cuisine for a considerable length of time, it is perfectly natural to feel as though some essential part of your life is missing.

A country's cuisine is more than a unique array of flavors, spices and food preparations. The culinary arts of a country, handed down and refined from generation to generation, are also a reflection of its national character. In the case of Japan, its culinary arts reflect a tradition of attentiveness to nature and an aesthetic sense often recognized as uniquely Japanese.

In preparing Japanese food, there are three cardinal rules which should be followed. First:

Japanese dishes should appeal not only to the palate but also to the eyes.

In this way, each Japanese dish becomes a canvas and the chef, an artist. Thus, when creating a menu, Japanese cooks always consider the color, texture and shape of the foods they will serve and the containers in which they will be served.



The second rule which the Japanese chef follows is:

Choose foods which are in harmony with nature, or, more specifically, in harmony with the current season.

If it is autumn, for example, it is advisable to prepare fish and vegetables that are most fresh in the autumnal season and also to select dishes, plates and bowls with fall patterns and designs. It is wrong, moreover, to use a lacquer soup bowl with a cherry blossom design in autumn (as cherry blossoms signify spring). Nor should one use a cool cut glass container at any time but during the summer. A seasonal atmosphere is created through the clever use of garnishes. In the fall, a red maple or a chrysanthemum leaf set delicately alongside the main course can suggest the mood of a crisp autumn.

The most popular Japanese dish during the long winter months is ***nabemono.*** This casserole-type dish is traditionally cooked right at the table over a gas ring or on a hot plate. The most popular *nabemono* are ***shabu-shabu, yosenabe, mitzutake***, and ***sukiyaki.***

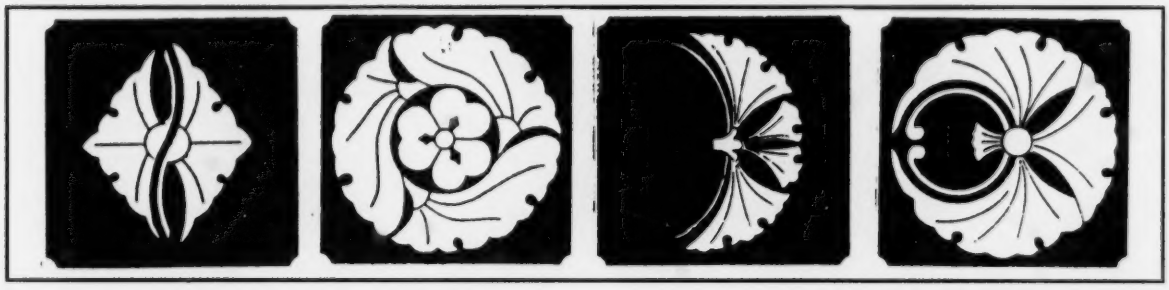
The preparation of *nabemono* is simple. All the ingredients are cut into small, bite-size pieces and arranged on a platter as aesthetically as possible. Then, the soup stock is brought to a boil and the meat, fish or chicken, and various kinds of vegetables are placed into the pot to cook. As they are cooked, diners pick tidbits out of the casserole with their chopsticks and then dip them into a delicious soy sauce mixed with lemon juice, sesame seeds, grated ginger, and/or other seasonings.

The third rule or principle of Japanese cuisine is:

> **No matter how a food is prepared (whether it is fried, boiled or served raw), the natural flavor of the food should be preserved and enhanced.**

Sashimi is an excellent example of this. These thin slices of the best portions of fish such as sea bream, tuna and yellow-tail are immensely popular in Japan and are served raw with only a small dish of soy sauce and horseradish on the side for the individual diner to use according to his/her taste. *Sashimi* is one of the great delicacies of Japanese cuisine and, for anyone who might not already know, it does not smell fishy at all and tastes more like a succulent sliver of filet mignon.

Adapted from *Things Japanese*



RICE

Rice is to Japan what tortillas and beans are to Mexico and what bread is to people in other parts of the world. In fact, it is hard to imagine Japan without rice. Not only is rice the major element in Japanese meals, it is also the major crop grown in the country.

As a part of their association with rice, Japanese farmers for thousands of years have paid homage to ***Inari***, the Shinto rice god. Even today, miniature shrines to *Inari* dot the rural countryside.

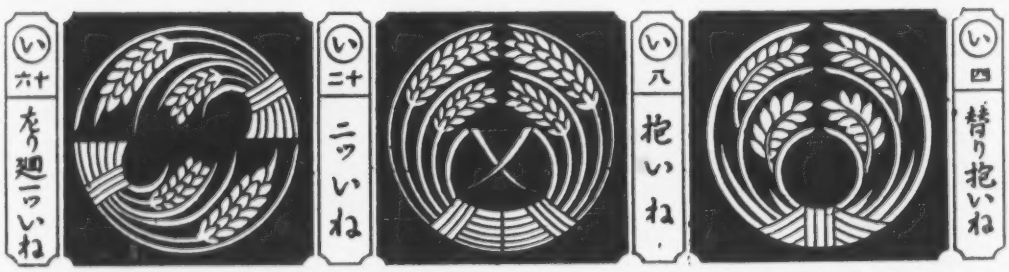
Gohan is the Japanese word for cooked rice (or meal), and ***kome*** is the Japanese word for uncooked rice. When the Japanese purchase *kome* they always ask for ***okome.*** You may remember that "o" is a prefix which signifies honor. *Okome*, then, means "honorable rice."

ACTIVITY

RICE PADDIES AND IRRIGATION: THE STORY OF RICE

Growing rice is an important occupation in Japan as it is in several other parts of the world. Read the statements and questions below or make up your own questions about rice. Find answers to your chosen questions by using encyclopedias, almanacs, atlases and other sources on individual countries or foods.

- Rice is a global crop. Locate the places in the world where it is grown. Why is it grown where it is?
- Some countries grow enough rice just for themselves. Which countries are these?
- Identify the countries which are the world's chief exporters of rice. Which countries are the major importers?
- Japan has a varied climate. What type of climate is needed to grow rice? What other conditions are necessary?



- Once rice is planted it needs tending. Discuss the entire cycle of planting, maintaining and harvesting the crop of rice.
- After rice has been harvested there is a process for preparing it for market. Discuss the processing of the crop once it has been harvested.

Use charts, graphs, and drawings to illustrate your research. You might want to divide this project among several people. You can even enlarge it to include sections on:

- Rice as a dietary staple
- Meals made with rice
- The symbols of rice
- Products made with rice
- Rice desserts
- Mythology of rice

HISTORICAL NOTE

RICE: THE STAPLE FOOD OF JAPAN

An old Japanese cooking verse provides a helpful hint on the right way to cook rice to perfection:

Hajime choro choro	At first it bubbles
Naka pappa	And then it hisses
Akago naite mo	Even if the baby cries
Futa toru na	Don't remove the lid

In the language of the Japanese, the word for rice ready for eating is ***gohan.*** Translated literally, that means "honorable food" and is an indication of the great esteem in which this simple food is held. Centuries ago, rice was not only the most important element of the Japanese diet, but it actually took the place of money. Powerful feudal lords were ranked according to the amount of rice they controlled and amassed. And even after cash entered the Japanese economy, ***samurai*** warriors were paid not in gold, silver or copper, but in fixed amounts of rice.

For a very long time, ironically, the small-scale farmers whose patient, back-breaking work produced the rice, almost never could afford to eat enough of the precious grain. Perhaps that's partially why even today it is considered ill-mannered to leave rice in one's bowl. By the Edo era (1603-1867), it became possible for the common people to gain a somewhat larger share of that most desirable of foods. But it was not until shortly before World War II that a system of control and distribution made rice available on an equitable basis to rich and poor, farmer and city dweller.

The Japanese have long preferred white rice over unpolished rice because of its smoother texture, lighter taste and digestibility. Today, short-grain white rice, steamed until fluffy, is served as an important part of virtually all traditional Japanese dishes, whether the main part of the meal be meat, fish or foul. Rice goes on picnics in the form of riceballs, or becomes a simple, light meal when hot tea is poured over it. In contrast to the Western preference for the long-grain, non-glutinous, Indian type of rice, Japanese like their rice sticky, which lends itself to handling with chopsticks. It can also be molded into hand-held morsels of food (such as *sushi*) along with other ingredients.

"The Staple Foods of Japan"
Palate Pleasers of Japan (pp. 8-9)

ACTIVITY*

DO YOU SAY *KOME* OR *GOHAN*?

The general name for rice in Japanese is ***gohan***. In fact, the word for meal is *gohan* as well. Needless to say, a Japanese meal is not complete without a bowl of rice. There are many words to describe rice in Japanese. Using a Japanese cookbook, see if you can match the words for rice which appear below with their corresponding meanings. You already know two of the meanings. If you look ahead to the next page of this book you'll be able to figure out another term.

1. ***GOHAN***	( ) Fresh rice from harvest
2. ***SHINMAI***	( ) Uncooked rice
3. ***GENMAI***	( ) Boiled rice served as a side dish with non-Japanese style food
4. ***RAISU***	( ) General name for rice; word also means meal in Japanese
5. ***KOME***	( ) Brown rice; literally means "dark rice"
6. ***MESHI***	( ) Scorched rice
7. ***OKOGE***	( ) Boiled rice
8. ***SEKIHAN***	( ) Vinegared rice used for making sushi
9. ***OKAYU***	( ) Rice gruel made in an uncovered pot
10. ***SUSHI-MESHI***	( ) Red rice

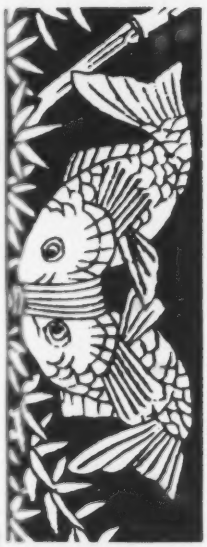
*Consult ANSWER SECTION

ACTIVITY

YOU CAN'T GO WRONG WITH MINUTE RICE

Even in the United States there seem to be many types of rice available. Define or find out what is meant by all the rice terms listed here.

- Brown rice
- Long grain rice
- Converted rice
- Instant rice
- Enriched rice
- Polished rice
- Unconverted rice
- Rice-germ rice
- Short grain rice



SUSHI

The Japanese characters for ***sushi*** mean "vinegared rice." About 300 years ago in the Edo period of Japanese history, ***ronin*** traveled throughout the villages and towns of Japan. *Ronin* were ***samurai*** (warriors) who had lost their status and position because of an economic depression that had arisen in the country or because their masters had died. Since the *ronin* had no money, they did not have very much to eat. However, they discovered that by putting vinegar on rice, they could keep the rice longer than usual, thereby not wasting any of their food. This vinegared rice was called *sushi*. Through the years people started to make it fancier by adding fish to the *sushi*. Today there are many variations of *sushi*.

The most common forms of sushi are ***chirashi-zushi**** (vinegared rice mixed with vegetables and seafood), ***maki-zushi*** (in which fish, chopped omelet, or vegetables are rolled up in dried black seaweed and cut into rounds) and ***nigiri-zushi*** (an oblong patty of rice, topped with fish, shrimp, caviar, or chopped omelet). One variation from *chirashi-zushi* is called ***fukusa-zushi***. This type of *chirashi-zushi* is shaped in a small square or a round mold and wrapped in a thin, trimmed omelet.

**Sushi* is written "*zushi*" when it is joined with another world.

CULTURAL NOTE

Professional Japanese *sushi* makers learn the trade by the traditional apprenticeship method. During the first six years of *sushi* training, an apprentice works in the kitchen or at the counter of the restaurant. He performs all of the preparatory duties of making *sushi* (cutting, chopping, cleaning-up), but is not permitted to make the *sushi*. It is not until his seventh year that a novice in training can make *sushi* on order for customers.

The making of *sushi* is an occupation in Japan that still is dominated by men. However, this tradition is under heavy criticism by increasing numbers of women. Another area of change in the *sushi* business is the introduction of automated machinery that is capable of assembling some types of *sushi*. In spite of this mechanical threat to the *sushi* business, most people feel there will always be a need for competent *sushi* makers since machines will never be able to replace the valuable skill humans have of conversing and interacting with customers.

ACTIVITY*

"*ITAMAE-SAN*, WHAT KIND OF *SASHIMI* DO YOU HAVE TODAY?"

Ita is the Japanese name for a *sushi* maker, ***mae*** means "in front" and ***san*** is an honorific title. ***Sashimi*** is a word that often confuses people in the U.S. It simply means "fresh fish that is not cooked." Very frequently individuals mistakenly refer to fresh raw fish as *sushi*. When *sashimi* is placed on top of or stuffed inside vinegared rice, it is called *sushi*. *Sashimi* can be served with soy sauce and various flavorings.

Most of the *sashimi* that is served as *sushi* is familiar to Americans. There are a few exceptions such as ***kohada***, a silvery, black, dotted fish that is related to herring, and *tai*, a fish that closely resembles red snapper. In fact, red snapper is often offered as *tai* in U.S. *sushi* bars.

Below are listed eight types of fish that are used in making *sushi*. The Japanese names have been given for each description. Select the correct English name for the fish from the ten listed here.

- Abalone
- Geoduck
- Halibut
- Mackerel
- Octopus
- Salmon
- Shrimp
- Squid
- Tuna
- Yellowtail

1. *Awabi* _____ A sea snail that is known for its mother-of-pearl inner shell

2. *Ebi* _____ A prawn that is usually boiled in salted water before it is served at a *sushi* bar

3. *Hamachi* _____ A fish that has the name of a color incorporated in its name; available on both U.S. coasts

4. *Ika* _____ A fish that has a long tapered body with ten arms

5. *Saba* _____ A spiny-finned fish that is usually one-half foot in length; green skinned with blue bars

6. *Sake* _____ A large orange-pink (when cooked) game fish; never served raw in a *sushi* bar

7. *Tako* _____ An eight-armed fish that is usually boiled in order to tenderize it

8. *Toro* (fatty) _____ A fish usually sold in cans in the U.S; frequently made into a salad

*Consult ANSWER SECTION 168.

CULTURAL NOTE

SASHIMI AND *SUSHI*

The most important element in Japanese cooking is rice, but all the virtues of good Japanese cooking and eating are present in beautifully sliced *sashimi:* freshness (nothing fishy is allowed), seasonal savvy (fish, like fruit, must be taken at the right time), an almost occult skill with the knife, and eye-pleasing presentation. If all these requirements are handsomely met, the sashimi course at the beginning of the meal may very nearly upstage all the rest. . .

Whatever sort of sushi takes your fancy, make sure you eat it in the right spirit. Eighteenth-century playgoers in Edo (Tokyo) took it to the Kabuki with them and munched it while they watched their favorite actors. Eat sushi eagerly, hungrily, and as copiously as your pocketbook permits. Learn the Japanese names of the fish. Let the stalwart spirit of the true Tokyo native seep into your soul as the *sushi* goes down.

Adapted from *All-Japan*

Sashimi is the crowning glory of a meal. It is the *sashimi*, served early in the meal that delights the palate and demonstrates from the start the artistry of the chef. *Sashimi* must always be fresh. In this case freshness means more than using the fish immediately after it is caught. It also refers to the best time of the year to eat certain kinds of fish. Why, if fish are so prevalent around Japan, would people be concerned with eating a particular type of fish at a certain time? The Japanese claim that there are many factors that affect the taste of the fish: changing sea currents, spawning times, the temperature of the water and what the fish itself eats during various times of the year. The seasonal chart below lists the best times for eating various fish.

SEASON	TYPE OF FISH PREFERRED	
Winter	*Hon-maguro* (A type of tuna that is considered to be the finest)	
	Saba (Mackerel)	
	Shirauo (Whitebait, a small fish)	
Spring	*Tai* (Sea bream)	
	Karei (Flounder)	
	Katsuo (Bonito)	
Summer	*Ebi* (Shrimp)	Perch
	Koi (Carp)	*Anago* (Sea Eel)
Autumn	Bream	Oysters
	Clams	*Hirame* (Flounder)

ACTIVITY

MAKING *CHIRASHI-ZUSHI*

This is a relatively easy kind of ***sushi*** to make. The fish and vegetables are mixed in with the rice; hence, it is called ***chirashi-zushi*** (scattered-style sushi).

Prepare the rice as indicated below. When the rice is done, mix in the vinegar dressing immediately with a large paddle. Allow the vinegared rice to cool. Stir in the vegetables and crabmeat mixture. Then gently add the toppings.

THE RICE

Combine 2 1/2 cups of cold water and 2 cups of rice in a cooking pot and let the rice soak for 30 minutes. Cover the pan and boil at a high setting until the steam comes out. Reduce the heat and cook for approximately 17 minutes.

THE VINEGAR DRESSING

- 1/4 cup rice vinegar
- 3 1/2 tablespoons of sugar
- 2 1/2 teaspoons of salt
- 1 1/2 tablespoons of *mirin* (sweet sake) or 1 tablespoon pale dry sherry

THE VEGETABLES AND CRABMEAT

- 1 medium-sized carrot, scraped and sliced into thin shoestring-like pieces
- 1 small can of bamboo shoots, scraped and quartered
- 1 ounce of green peas
- 4 dried Japanese mushrooms, soaked in water, removed, and cut in small pieces
- 3 ounces canned crabmeat, picked over to remove any bones or cartilage, then separated into small pieces (optional)

THE GARNISHES (TOPPINGS)

OMELET GARNISH

Beat 3 eggs thoroughly with 1/8 teaspoon salt. Pour enough eggs into a frying pan to coat the bottom of the pan with a paper-thin layer. Cook the eggs over a moderate heat for 30 seconds, then turn the paper-thin omelet and cook until firm. Slide the omelet onto a flat dish and cook 5 or 6 more omelets in the same fashion. With a large, sharp knife slice the omelets into the thinnest possible pieces. Pieces should be long (4 inches) and narrow (1/8 inch).

NORI (SEAWEED) GARNISH

Take one sheet of dried seaweed and pass it over a flame to intensify its color and flavor. Then slice the sheet into fine shreds as done with the omelet garnish.

Traditional shoyu seller

SOYBEANS

Almost as important as rice to the Japanese diet are soybeans. Just like in the west we take wheat and make it into breads, pasta, cakes and cereals, the Japanese make soybeans into three major products: ***tōfu***, ***miso*** and ***shoyu*** (soy sauce). The Japanese have been doing this for over a thousand years.

Soybeans are a truly remarkable food. They are 35% protein, a higher percentage than that contained in any other food. It would take five ounces of meat to equal the protein in 1/2 cup dry soybeans (or 1 cup cooked).

Of the three primary products that come from soybeans, ***shoyu*** (soy sauce) is the one with which we are most familiar. A salty brown sauce, ***shoyu*** is one of the primary seasonings in Japanese cooking. In the past, ***shoyu*** was used to help preserve food. Historically, it found its way to Europe via Dutch traders, and it was a popular seasoning in the court of Louis XIV.

Miso is made from crushing boiled soybeans and adding them to wheat, barley, or rice. This mixture, along with a yeast, is then left to mature for months or even years. The result is a kind of fermented bean paste. *Miso* is used in dozens of ways - as an ingredient in soups or for dressings, as a pickling agent, and as a spread on grilled foods. There are many varieties of *miso*, each made by adding a different ingredient.

Tōfu is sometimes referred to as "soybean curd" or even "soybean cheese." *Tōfu* is made from curd and it does resemble a cake of cheese. Because of its high protein content, ***tōfu*** is sometimes referred to as "another meat" or "meat of the field." It is made by crushing soybeans and separating them into pulp and milk. The milk is then divided into curds and whey. The curds are poured into molds and cooled for several hours. Unlike *miso*, ***tōfu*** is best when fresh since it can keep for just a few days. However, like *miso* it has innumerable uses in Japanese cooking.

Tōfu can be cooked in various ways. It can be eaten cold with *shoyu*. This simple dish is called ***hiya-yakko.*** Another common dish, ***yu-dōfu***, is a special winter dish made with miso soup and vegetables.

HISTORICAL NOTE

DENGAKU OR MUSIC IN THE RICE PADDY

Some 600 years ago in Japan there was a form of drama that was very popular in rural villages. In one of the plays from this period there appeared a very popular story about a Buddhist monk who did a dance on what resembled a pogo stick. The setting of the play was a rice paddy. The monk's name was ***Dengaku Hoshi*** and his dance became known as ***dengaku*** or "music in the rice paddy." Years later someone decided to cut *tofu* into squares, broil it on a skewer, and call it *dengaku*. It seemed that the tofu placed on a stick reminded people of *Dengaku Hoshi*.

The drawing on this page from the early 1800's is a work by the great Japanese illustrator ***Hokusai.*** The illustration reveals that preparing *dengaku* continued to be a significant part of Japanese culture even into the nineteenth century.

Today *dengaku* is still a very popular preparation of *tōfu*. Restaurants throughout Japan specialize in *dengaku* and it is said to be a favorite food of some of the local gods. Grills like the one in *Hokusai's* drawing are still used today as they were nearly two centuries ago.

Preparing Dengaku in old Japan (from Hokusai's sketchbooks)

Making *dengaku* is relatively easy. Pieces of the *tōfu* are cut into small cubes and placed on bamboo skewers. The skewers are usually soaked in salted water for several hours so they won't burn when placed over the flame. Once the *tōfu* has been skewered, it is placed on a cloth and allowed to stand for about 15 minutes until firm. The *tōfu* is sometimes dipped in or spread with *miso* prior to broiling or it is served with a special sauce.

ACTIVITY

MAKING *DENGAKU* WITH *MISO* TOPPING

Try your hand at making *dengaku*. You'll need a ***hibachi*** (grill) or a broiler in a stove. Select one of the toppings below to serve with the *dengaku*. Enjoy some freshly brewed tea with your snack.

You'll need to purchase *miso* and *tōfu* for each of the following recipes. Cut the *tōfu* into small cubes, prepare and broil as described on the preceding page.

RED *NERIMISO* TOPPING

10 tablespoons of red *miso*
8 tablespoons of sugar
2 tablespoons of water
3 teaspoons of ***sake*** or white wine (makes 1 cup)

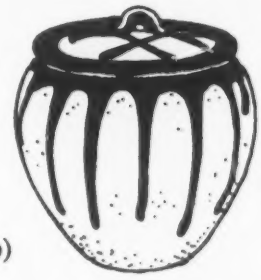
Mix all ingredients in a saucepan. Cook 3 minutes while stirring constantly. Remove from heat. Cool. Serve with *dengaku*.

WHITE *NERIMISO* TOPPING

2 cups sweet white *miso*
6 tablespoons of *mirin*
3 tablespoons of *sake*
2 egg yolks
6 tablespoons of ground roasted sesame seeds or
3 tablespoons of sesame butter (tahini) (makes 2 1/2 cups)

Mix ingredients and cook in the same manner as indicated above (*red nerimiso*). Brush *dengaku* with *nerimiso* prior to broiling. Keep the remaining *nerimiso* for use as a sauce.

LEMON *MISO*



1/2 cup red or *hatcho miso*
4 tablespoons of natural sugar
2 tablespoons of water
2 tablespoons of lemon juice
2 tablespoons grated lemon rind (makes 3/4 cup)

Combine *miso*, sugar, and water and proceed as above. After removing from the heat, mix in lemon juice and lemon rind. Allow to cool.

ACTIVITY

THE VERSATILE BEAN

The importance of the soybean lies largely in the fact that the seeds can be produced more cheaply than those of any other leguminous crop. This is due to both its high yielding capacity and to the ease of harvesting. These facts alone insure the increasing importance of the crop in the future when the land shall be called upon to yield its maximum crop of food. There can be little doubt that the soybean is destined to become one of the major American crops.

The Soybean

The quote above appears in ***The Soybean***, written in 1923. The authors, Piper and Morse, reveal great foresight in their predictions about the soybean. Frances Moore Lappé in her notable work, ***Diet for a Small Planet***, agrees with Piper and Morse. Conduct research on any of the following to find out more about the versatile soybean.

- Chart the protein value of the following items. Various kinds of meat (beef, pork, lamb), milk, eggs, corn, barley, wheat, rice, and soybeans.
- Create a calorie ratio and cholesterol content chart for those same foods.
- Investigate the countries that grow soybeans and show how they use their soybeans (human consumption, animal consumption, export, conversion into another product).
- There is much conjecture that the world will face a serious food crisis in the future. Present an argument, complete with facts, to show how soybeans might be the solution to the problem.

SHOYU

To say that soy sauce (***shoyu***) is the primary seasoning in Japanese cooking would be a gross understatement. This pungent, salty brown sauce is the all-purpose seasoning for all types of meat, poultry, seafood and vegetables. You'll find it at every category of Japanese restaurant, from the *sushi* specialist to the full-menu establishment.

No stranger to the West, soy sauce was the "secret seasoning" said to have delighted guests at the court banquets of Louis XIV of France. Present-day Americans are discovering that using soy is an outstanding way to enhance the flavor of many foods.

While chemical or non-brewed soy sauce is available, it's generally conceded that the best kind is made naturally by fermenting soybeans, wheat, water and salt - and nothing else. Non-brewed soy sauce is made in about three days; its flavor and aroma obtained by adding different amounts of corn syrup for sweetness, salt for saltiness and caramel color for color. The quality and complex flavor of the best soy sauce, however, is obtained by a process that takes a minimum of four to six months. A large Japanese supplier of soy sauce employs this traditional Japanese method in making the sauce that it produces right here in the United States (Wisconsin), and it is readily available in supermarkets and Asian food stores. When using soy sauce for Japanese cooking, make certain that you purchase the correct soy. Though equally favorable, Chinese soy is saltier, has a denser taste and affects food differently.

Some recipes call for light-colored soy sauce, which is clearer and thinner than the dark, but also saltier. In the United States, the dark variety has become the regular kind of soy sauce; it can be used in place of light without drastically changing the ultimate taste of the dish you're preparing. All the light sauce is imported and thus more costly, but you can economize by buying the dark at your supermarket and a small bottle of light at a Japanese store.

Adapted from *Palate Pleasers of Japan*

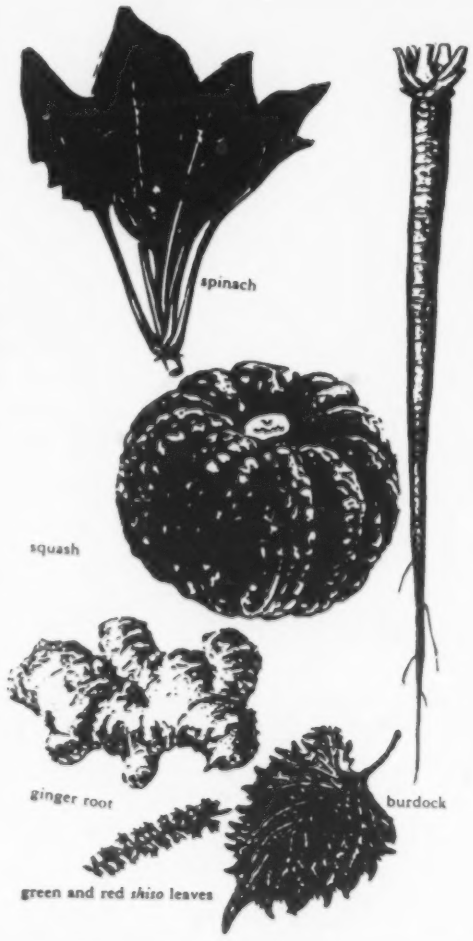
ACTIVITY*

VEGETABLES

Have you ever thought about the varieties of vegetables you eat? Broccoli, string beans, lima beans, brussel sprouts, peas, and carrots are common fare in the U.S. For the most part in the U.S. these vegetables are cooked separately and served with other dishes. These vegetables are also eaten in Japan along with typical Japanese vegetables such as ***renkon***, ***daikon***, ***gobō***, ***shōga***, and ***takenoko*** .

These varieties (*renkon, daikon, gobō, shōga* and *takenoko*) are used by cooks in the United States, but others are unique to the gastronomy of Japan. Many of the vegetables below are used in one pot meals (similar to stews), some are deep-fried, and others are pickled.

Read the descriptions next to each Japanese vegetable and see if you can figure out its corresponding name in English. Use the illustrations and list of names in English to help you identify the correct English name of each vegetable. One is completed for you as a sample.



ENGLISH VEGETABLE NAMES

Bamboo Shoots	Lotus Root
Burdock	Mint
Chinese Cabbage	Spinach
Chrysanthemum Leaves	Squash
Ginger	White Radish

JAPANESE VEGETABLES

Renkon A rhizome. Grows in a form that looks like links of sausage. Used as a tempura vegetable or in vinegared dishes.

_____

Daikon One of the most common vegetables used in Japanese cooking. Its name literally means "great root." It is thought to aid digestion.

_____

Shiso Different varieties of these small plants are used as garnishes or are used to add fragrance to meals. Fresh spearmint or basil can be substituted.

_____

Gobō Long slender root that sometimes measures over 24 inches in length. Although it doesn't have much of a taste itself, it absorbs other flavors during the cooking process. Used in China as an ancient medicine and regarded among the ancient Japanese a a source of energy.

_____

Shōga A course bulky root, this vegetable is always used in fresh Japanese cooking. Often thought of as a dry powdered spice.

_____

Kabocha This pumpkin-like vegetable is rich in flavor. It is frequently used in tempura.

_____

Takenoko Fibrous shoot that is used in Japanese and Chinese cooking. Raw shoots are usually twice the size of the variety we see.

_____

Shungiku or ***Kikuna*** Not to be confused with a flower, this vegetable's leaves can be eaten raw or cooked. Commonly used in *sukiyaki* and other one-pot dishes.

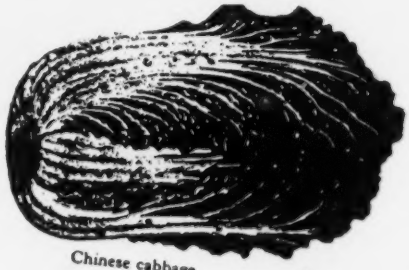
_____

Hakusai White at the stem and green at the top. This head vegetable has sculpted edges. Similar to lettuce, it is frequently cooked in one-pot dishes.

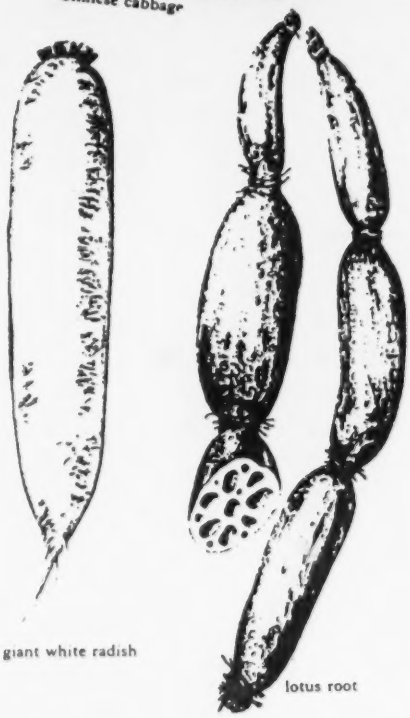
_____

Hōrenso A sweeter and smaller variety than the one sold in the U.S. In Japan these vegetables are sold with the rootlets which are also eaten.

_____

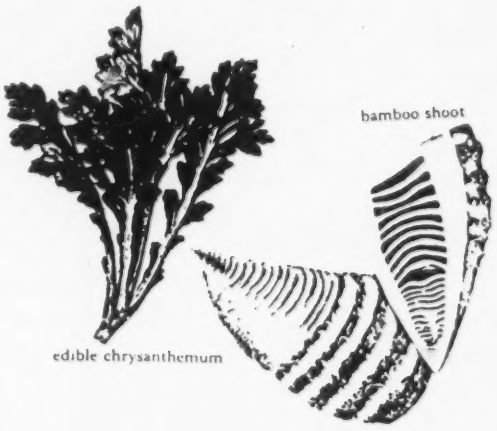


Chinese cabbage



giant white radish

lotus root



edible chrysanthemum

bamboo shoot

*Consult ANSWER SECTION

PUTTING SPICE IN YOUR LIFE

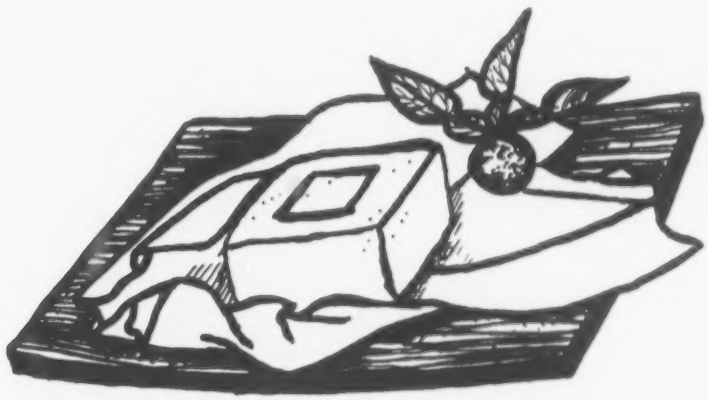
SEAWEED

Although considered quite exotic in the United States, dried seaweed, ***nori***, is one of the most typical foods of Japan. Essential to certain kinds of *sushi*, it is produced in many forms and grades of quality. High-quality *nori* is made by processing the sprouts of a sea-plant belonging to the red algae family, then drying it in thin sheets.

Appropriate as an offering to God and just right as a betrothal present, seaweed is also perfect for those side dishes so important to a great Japanese meal. Seaweed is as versatile as it is varied. Indispensable to the traditional Japanese breakfast, the most common type of seaweed sold in the United States is *nori* seaweed. *Nori* is typically used for making *sushi*, but it can also be added to scrambled eggs, used as a garnish for soup or fried in batter as a delicious *tempura*.

Another seaweed, ***hijiki***, is great sauteed in oil or prepared with ***abura-age***, fried soy bean curd, and seasoned with soy sauce, sugar and *mirin*. It is good with rice and excellent as a sandwich filling, too.

There are many other varieties of seaweed. Some, like ***konbu***, are somewhat sweet and are processed into snack foods and candy; others, like ***wakame***, can be enjoyed alone in a vinegared salad dish called ***sunomono*** or in miso soup.



PICKLED VEGETABLES

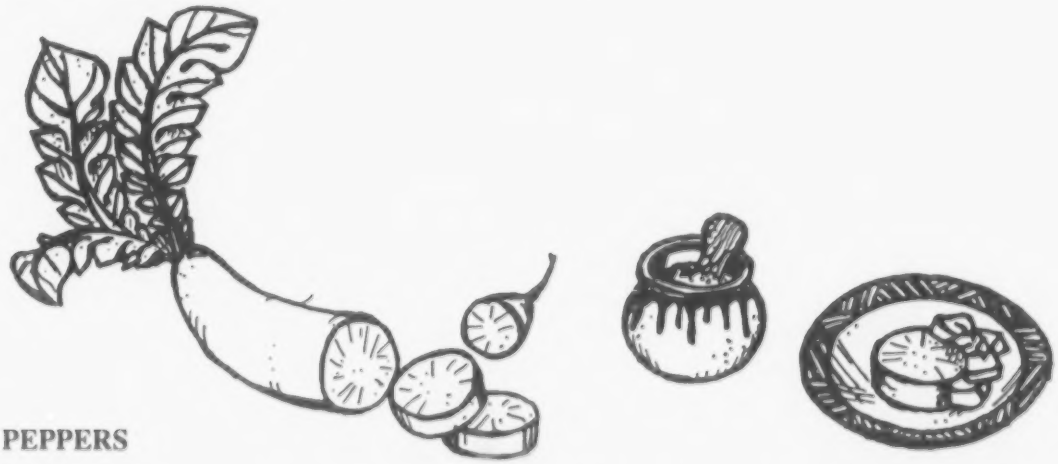
The Japanese fondness for pickled vegetables is related in part to the preponderance of white rice in their daily diet. With its very subtle, bland taste and a total absence of salt content, rice needs to be eaten with something flavorful or spicy. Pickled vegetables contain two to five percent salt, and each vegetable has its own, quite distinctive taste.

To the Japanese, most vegetables are suitable for pickling, including those that aren't normally eaten raw, such as eggplant, burdock, pumpkin and lotus root. Some vegetables can be preserved through pickling. In addition to the flavor enhancement, pickling also enables seasonal vegetables to be enjoyed months after their harvest.

WASABI AND GINGER

Perhaps two of the best known Japanese seasonings - certainly known to all *sushi* fans - are ***wasabi*** (Japanese horseradish) and ***shoga*** (ginger). ***Wasabi*** is a root that grows in Japan near cool mountain streams. Although it is often compared to Western horseradish, the two are not related. (American horseradish is related to the mustard plant.) In order to sample the delicious flavor of this plant, you must first peel off the thick greenish-brown skin. Once grated, it becomes the definitive and essential seasoning for raw fish. It can be placed directly on the fish or mixed with soy sauce for a wonderful and spicy dipping sauce. Be careful when using *wasabi* - a little bit goes a long way.

Ginger, also a root, is an extremely versatile and tasty spice. It can be added to almost any type of meat or marinade to lend it a somewhat spicy, yet delicate, typically Japanese flavor. It is used in *teriyaki* sauce, *tempura*, *tōfu* boiled in water, and in dressings to make salads. ***Gari*** - sliced ginger pickled in sweet vinegar - is served as a garnish to *sushi*. It helps to clear the palate between bites and also aids in digestion.



PEPPERS

The Japanese commonly use two types of pepper for seasoning: ***sanshō*** and ***aka-tōgarashi*** (red pepper). *Sanshō* is a greenish-brown powder that comes from the fruit of the Japanese pepper tree. Like the Japanese saying, "small but piquant," the unique pungency and aroma of *sanshō* goes well with rich foods, for example, *unagi* (eel) dishes. Additionally, the young spring leaves of the pepper tree are also used in a variety of *tōfu* dishes and in *miso* dishes.

Aka-tōgarashi is hot! It is commonly used in stews and sauces made in winter and is said to be good for circulation of the blood. It can also be used in pickling cabbage and radishes.

SHICHI-MI

This spice is actually a combination of seven spices: *aka-tōgarashi*, sesame seed, poppy seed, orange peel, beefsteak plant, *sanshō*, and *nori*. A pungent spice, ***shichi-mi*** goes well with *miso*, soy sauce and oil. It is used in mixed dishes such as stew and all stir-fried dishes.

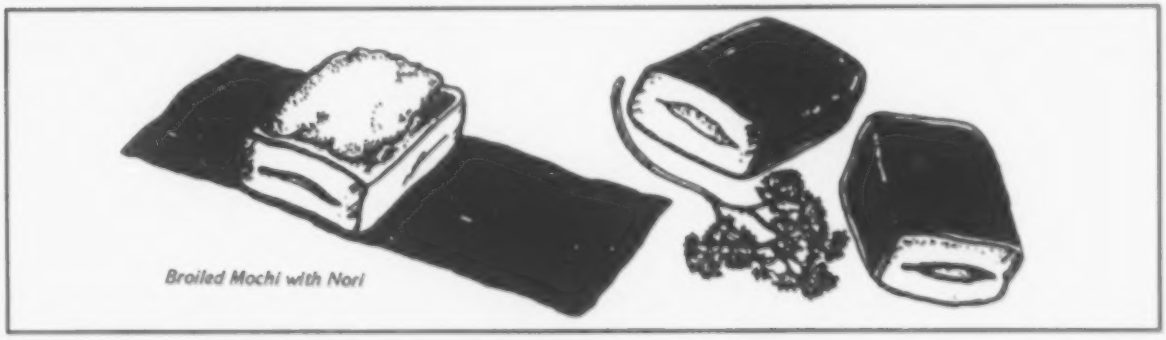
Adapted from *Palate Pleasers of Japan*

FOODS FOR SPECIAL OCCASIONS

The oldest ceremonial food...is ***mochi***. The product of the ritual pounding of cooked glutinous rice, *mochi* has a magical tradition. An ancient gazetteer records a story about a *mochi* cake that was used as an archery target. When the arrow transfixed it, it turned into a white bird and flew away....

Rice remains the most profound ceremonial food. When someone dies, a "pillow meal" of a single bowl of pure white boiled rice is placed at the head, with a single chopstick stuck upright in it. It is a solemn thing to see, and has created two meal taboos that most Japanese respect: Never leave your chopsticks in your rice, and always eat more than one single bowl.

All-Japan



Broiled Mochi with Nori

CULTURAL NOTE

MOCHI

The honorific form is ***o-mochi***. Heavy, chewy *mochi* cakes are made by pounding hot steamed glutinous rice in barrel-sized wooden mortars with a large wooden mallet; then, handfuls of the sticky paste are scooped up and patted into rounds of various sizes. The sound of rice pounding was once common in the last days of December, when many households made fresh *mochi* for the New Year's festivities.

Today most *mochi* is machine processed and sold ready-made. The same kinds of ready-made *mochi* available in Japan are to be had at Japanese stores in America. Cakes may be freshly made by the proprietor, or they may be factory made and packed, vacuum sealed, in plastic. If fresh, the *mochi* will probably be in round cakes or in sheet form; if made commercially, *mochi* comes in packaged squares or in sheet form.

The usual way of eating *mochi* is simply to grill it and eat it with a flavor complement such as a soy sauce dip or a wrapper of toasted *nori* seaweed. When grilled, *mochi* will double in size, and a crisp skin will form. The same principles apply to grilling *mochi* as to marshmallows - do not let it blacken, but a crisp, well-browned skin is delicious.

Japanese Cooking: A Simple Art (pp. 77-78)

ACTIVITY*

EATING THE RIGHT THING AT THE RIGHT TIME

As is the case in many cultures, determing what food is eaten on special occasions in Japan is bound by tradition. In this exercise you will match some food customs with the special occasions on which they are practiced. Although you may not know much about some of these special days, the clues given in the descriptions of the customs should help you make good guesses.

Birthday	Child-Birth	Harvest
Boys' Day	Children's Day	New Year's Day
Buddhist All-Souls' Day	Girls' Day	Wedding

1. _____ In rural Japan *mochi* is dropped down the well as an offering to local gods. This event signifies a new beginning and a hope for a prosperous year.

2. _____ On the eleventh of January *mochi* is offered to cows in the Japanese countryside. If it is eaten quickly it is a good omen that foretells that this annual farming event will be successful.

3. _____ *Mochi* are formed into diamond shapes and these are tinted pink, green, or white. Sweet sake sprinkled with peach blossoms is also served on this day.

4. _____ *Mochi* is wrapped in bamboo or oak leaves on this special children's day.

5. _____ On this day gifts of fish, eggplant, and cut cucumber are offered along with noodles. The noodles are seen as "ropes" for tying up gifts. Horse and cow images are cut from the vegetables symbolizing the animals that will carry the gifts on a long journey.

6. _____ *Mochi* is believed to transmit a great amount of virtue and restorative power. It is eaten following this very special event of celebrating life.

7. _____ *Tai* is ranked as the finest fish in the sea. It is served whole on this occasion as it symbolizes joy and hope in its entirety. To cut it implies separation.

*Consult ANSWER SECTION

SATSUMA-IMO KINTON

Sweets (***okashi*** in Japanese) are always popular almost everywhere in the world no matter what the season. A specialty of the Japanese New Year is ***satsuma-imo kinton***, a kind of pudding made of sweet potatoes and sometimes chestnuts. The recipe below should be followed adventurously. Sugar is added to taste. The consistency of the final product can be thin or thick, and it can be served either hot or cold.

ACTIVITY

MAKING *SATSUMA-IMO KINTON*

INGREDIENTS

3	Medium sweet potatoes	3	Egg yolks
1 2/3	Cups sugar (or to taste)		Pinch of salt
2	Cups water		

1. Peel the sweet potatoes and cut into pieces (similar to making potatoes for mashing). Wash and let stand for 30 minutes.

2. Boil potatoes in a good amount of water. Cover with a lid. When tender, take from the heat, drain and cool.

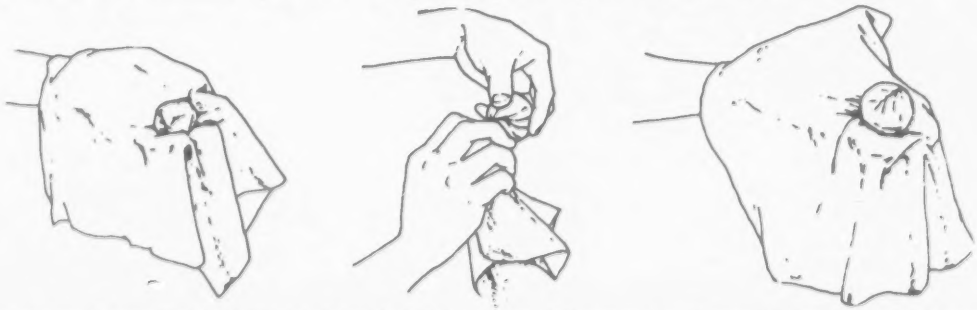
3. In a saucepan combine water and sugar. Bring to a boil. Remove any foam from the surface. Cool to room temperature.

4. Mash sweet potatoes (use a sieve or fork) to a puree and add to sugar water.

5. Blend potato syrup mixture, egg yolks and pinch of salt in the top of a double boiler. Cook until the mixture is thick.

6. Stir in crumbled chestnuts to mixture.

7. Serve hot or at room temperature as a pudding or shape mixture into small balls.



Balls can be made to resemble chestnuts if molded with a cotton cloth or napkin. Place mixture in center of the cloth by gently wringing it (some liquid may come through). Unwind cloth and continue processs.

JAPANESE MEAL

Is it soup before or after salad? Does dessert always come last? How important is the order of food in a meal? In Japan, as in most cultures, there is a common practice for the order in which "courses" are served. Of course, the format varies depending upon whether the occasion is a formal or informal one. The Japanese have a formula for recalling what constitutes a traditional meal. It is: ***ichiju sansai*** or "soup and three." During an informal meal soup would be followed by uncooked fish, a grilled dish and a simmered dish. Servings of rice and pickles would be essential and the meal would conclude with fresh fruit.

"Soup and three" emphasizes that there is a definite beginning to a Japanese meal (the soup) and a middle (the three main dishes). The end of the meal is always rice, pickles and tea. During a formal meal, just as elsewhere in the world, the standard fare is expanded significantly. The beginning of the Japanese meal would include three possible items: appetizer, clear soup and *sashimi*. The middle selections vary (check the chart below) and the meal concludes with boiled rice, miso soup, pickles, tea and fresh fruit.

Procedures for serving Japanese food vary from those common in the West. The most obvious difference is that Japanese food is served in separate dishes for each person at the table. The dishes are beautiful in decor and frequently reflect patterns of the seasons. Although dishes are served separately and at various times, it is not expected that the eater would complete one dish before moving on to the next. The Japanese custom is to enjoy the various dishes throughout the meal.

INFORMAL

Soup
Uncooked Fish - *Sashimi*
Grilled Dish - *Yakimono*
Simmered Dish - *Nimono*

FORMAL

Appetizer - *Zensai*
Soup - *Suimono*

Uncooked Fish - *Sashimi*
Grilled Food - *Yakimono*
Steamed Food - *Mushimono*
Simmered Food - *Nimono*
Deep-Fried Food - *Agemono*
— or One-Pot Dish *Nabemono*

Vinegared or "Dressed" Salad - *Sunomono* or *Aemono*

Boiled Rice - *Gohan*
Soup - *Miso-Shiru*
Pickles - *Tsukemono*
— Served Together

Green Tea - *Ryokucha*
Fresh Fruit - *Kudamono*

Palate Pleasing Menu

SOUP

AKADASHI-red soybean paste soup
DOBINMUSHI-clear soup with clams and mushrooms
HAMASUI-clear clam soup flavored with sake
MISO SHIRU-soybean paste soup

NAMAMONO (Raw)

BEEF SASHIMI-raw beef served with garlic-soy sauce
CHIRASHI-assorted sashimi on bed of vinegared rice
IKURA OROSHI-salmon roe & grated radish
IKANATTO-squid & fermented soybeans
TATAKI-minced raw beef or fish
YAMAKAKE-grated yam with sliced raw tuna

AGEMONO (Deep-fried)

AGEDASHI TOFU-deep-fried tofu served with ponzu sauce
AGE SOBA-deep-fried noodles with ribbons of halibut in traditional sauce
KUSHI-AGE-deep-fried meat, fish & vegetables on bamboo skewers
KARA-AGE-deep-frying & serving with special sauce
KAKI-AGE-deep-fried baby shrimp & minced vegetables
KORA-AGE-deep-fried soft-shelled crab
TATSUTA-AGE-deep-fried, seasoned chicken pieces

YAKIMONO (Grilled)

DENGAKU-baked tofu topped with miso sauce
GESO-YAKI-broiled squid
GYOZA-dumplings filled with ground meat & chives
KABAYAKI-broiled eel with sweet sauce
KAIYAKI-jumbo clam & mushrooms baked in white cream sauce
NASUNO SHIGIYAKI-broiled eggplant topped with miso
OKONOMI-YAKI-Japanese-style pizza
ROBATA-YAKI-hearthside grilled foods
SHISHAMO-smelt
TARA-NO-KASUZUKE-mildly pickled codfish
YAKI HAMAGURI-baked clam
YAKI NASU-broiled eggplant

NABEMONO (One-pot cooking)

CHANKO NABE-assortment of vegetables, fish & meat cooked in broth
CHIRI NABE-sea bream cooked in broth
SUPPON NABE-soft-shelled turtle pot
UO SUKI-udon, seafood, chicken & vegetables cooked in broth

A LA CARTE

ANKO NO KIMO-angler fish liver
CHAZUKE-rice in hot tea with garnishes
DONBURI-bowl of rice topped with various cooked foods
HIYA YAKKO-chilled tofu
ITAWASA-sliced fish cake
KAMAMESHI-seasoned cooked rice in pot
KOMOCHI KONBU-marinated herring roe with seaweed
MAKUNOUCHI BENTO-lunch box combination
NIKU JAGA simmered meat & potatoes
NUTA-sashimi & leek dressed with miso
ODEN-simmered Japanese foods seasoned Japanese-style
OROSHI STEAK-steak served with grated radish & ponzu sauce
OSHINKO-pickled vegetables

NOODLES

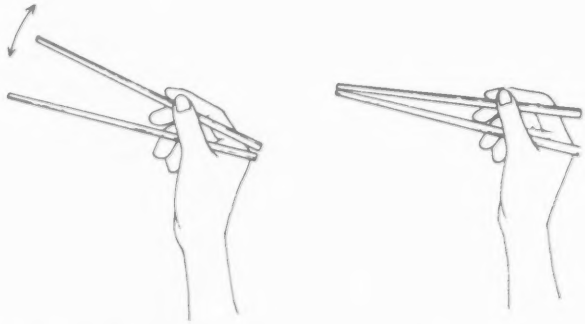
CHA-SOBA-tea-flavored noodles
NABEYAKI-UDON-udon with assorted foods served in iron pot
UDON-SUKI-udon, seafood, chicken, vegetables in broth

PLANNING A JAPANESE MEAL

On the preceding page there is a sampling of a Japanese menu prepared by ***Palate Pleasers of Japan.*** Though not comprehensive, it does present you with a wide variety of Japanese foods. Creating a Japanese meal can be a real culinary adventure. Try your hand at planning one. Consult the menu and locate a Japanese cookbook from a library to help you with this activity. Find out what constitutes each dish and plan your menu (considering the correct order for serving the food, the season in which the food is being served, and the manner in which it is being served). The previous pages in this chapter should give you some added background for this activity. Enjoy this gastronomical adventure!

USING *HASHI*

Eating Japanese food with a knife and fork just doesn't seem right. ***Hashi*** (chopsticks) are standard fare and replace all the eating utensils we use. Chopsticks come in all sizes, lengths, and styles - from plain wooden ones to elaborately decorated and lacquered ones. Most individuals unfamiliar with chopsticks seem to have some difficulty when it comes to using them for the first time no matter what type of chopsticks are used. All it takes is patience and practice.

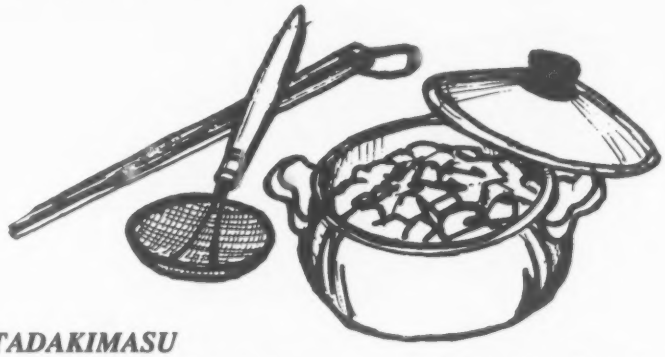


There are two main points to remember in using chopsticks. If you hold them too close to the point, leverage is lost, and it is harder to pick up foods. Secondly, do not hold chopsticks too tight. You will only get a cramp, and your ability to use them will be impaired.

Japanese Cooking: A Simple Art (p. 50)

TABLE MANNERS

To prepare to eat a Japanese meal, read the list of table manners given here.



ITADAKIMASU

It is customary before eating to say, ***itadakimasu***. This is a type of greeting that expresses a person's appreciation for being given food. After eating it is customary to say, ***gochisosama-deshita,*** which means literally, "I have been given quite a treat."

Other important table manners can be divided into two major categories: general rules to be followed throughout the meal and specific etiquette regarding eating rice.

GENERAL RULES

1. Don't pick up your chopsticks until the senior members present have done so.
2. Don't serve food or soup without lifting the serving dishes.
3. Don't place food with liquid sauces on the rice or eat with the sauce dripping.
4. Don't use your own chopsticks when helping yourself from a serving dish. If there are no separate chopsticks, either request an extra pair or use the top of your own.
5. Don't smack your lips or speak with your mouth full.
6. It is correct to make a loud smacking sound when eating noodles. (The cool air goes into the mouth with the food making it possible to eat the noodles while they are steaming hot.)
7. Use chopsticks to pick out solid bits of food from your soup bowl, then drink the liquid.
8. Never stick chopsticks into food when not in use.
9. Allow the senior member to sit in the seat of honor (the seat which is the farthest from the entrance of the room).

RICE RULES

1. Rice bowls are always placed on the left-hand side of the table. The left hand is used to take the cover off the rice bowl. When removed, the cover is placed to the left facing up.

2. When rice is being served, take up your empty bowl with both hands.

3. After the rice has been served, place it down on your tray or table before eating it.

4. Unless there is soup, it is customary to begin eating the rice first before the other food.

5. Hold the rice bowl with four fingers on the bottom, together and not spread out. The thumb should rest lightly on the brim.

6. If you wish a second helping, leave a bit of rice in the bowl. The server will know you want a second helping. If you want only a light helping, be sure to say, ***okaruju negaimasu*** (lightly please).

7. The server will know you are finished eating your rice if you leave no grains of rice in your bowl.

8. When serving rice, always put at least two scoops in the rice bowl, unless you are at a funeral. One single scoop per serving is customarily used at funerals.

BEST COPY AVAILABLE

ACTIVITY*

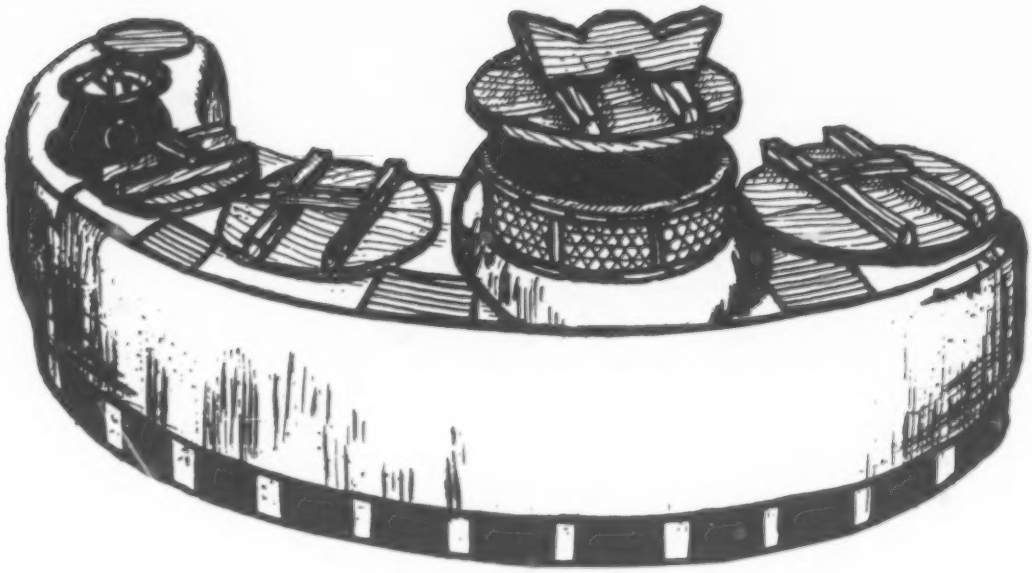
FURUTSU-SARADA, FURUTSU-JUSU, AND *FURUTSUKEKI*

In the first section of this book, "A World of Words: Imports and Exports," there are many activities that deal with English words that have been incorporated into the Japanese language. When it comes to food and drink vocabulary, the Japanese have dozens of words that owe their origins to English. The three words which are the title of this activity (fruit salad, fruit juice and fruitcake) are good examples.

Read through the list of words below. Try to determine what the English word is for each of these Japanese-borrowed words. Review the pronunciation guide at the beginning of the book to assist you in pronouncing the words correctly.

1. Aisu-tī _____
2. Bīfu _____
3. Bisuketto _____
4. Chikin _____
5. Chūin-gamu _____
6. Dōnatsu _____
7. Furūtsu _____
8. Gurīn-pīsu _____
9. Hamu _____
10. Hamu-eggu _____
11. Hamu-sando _____
12. Hamusarada _____
13. Kappu-nūdoru _____
14. Karē _____
15. Katsu _____
16. Katsu-sando _____
17. Kōn-bīfu _____
18. Kondensu-miruku _____
19. Kyandē _____
20. Mīto _____
21. Miruku _____
22. Nūdoru _____
23. Pīnattsu _____
24. Pōku _____
25. Poteto-chippu _____
26. Pudingu _____
27. Raisu-karē _____
28. Remonēdo _____
29. Saidā _____
30. Sofuto-kūrimu _____
31. Sutēki _____
32. Tōsuto _____
33. Winnā-sōsēji _____

*Consult ANSWER SECTION



ANNOTATED BIBLIOGRAPHY

Martin, Peter and Joan. *Japanese Cooking*. New York: Signet, 1972.

Good illustrations and background information on cooking utensils and traditional cooking techniques. Over 200 recipes for all courses.

Richie, Donald. *A Taste of Japan*. Tokyo: Kodansha International, Inc., 1985.

Subtitled *Food and Fable, Customs and Etiquette, What the People Eat*, Richie's book is an informative history book of Japanese food.

Shurtleff, William and Akiko Aoyagi. *The Book of Miso*. Soquel, California: Autumn Press, 1976.

Presents the story of *miso* (fermented soybean paste) and demonstrates how to make and use it. As much an information book on nutrition as a cookbook.

Shurtleff, William and Akiko Aoyagi. *The Book of Tofu*. Soquel, California: Autumn Press, 1975.

Provides instructions for making *tofu*, gives an analysis of *tofu's* nutritional value and offers over 500 recipes for using it. Excellent illustrations and background information throughout the book.

Solomon, Charmaine. *The Complete Asian Cookbook*. New York: McGraw-Hill Book Co., 1979.

This is a good comparative volume on Asian cooking. Nearly the size of an unabridged dictionary, it is filled with a fair amount of background information on many of the dishes and hundreds of recipes.

Statler, Oliver. *All-Japan: The Catalogue of Everything Japanese*. New York: Quill, 1984.

Written by eight of the world's foremost experts, this catalogue contains sections on lifestyle and culture. The chapter on food and drink covers material on Sashimi and Sushi, Noodles and Bean Curd, The Japanese Meal, Ceremonial Food, Garnishes, Portable Meals, Beer and Whiskey, and Coffee Shops.

Steinberg, Rafael. *The Cooking of Japan*. New York: Time-Life Books, 1969.

A picture cookbook offering a geat deal in the way of Japanese history and culture. Part of the International Time-Life Cookbook series.

Suwa, Eriko, editor. *Palate Pleasers of Japan*. Los Angeles: APCON International, Inc., 1985.

This small booklet is published annually and is filled with cultural and historical information about Japanese food. It is superbly illustrated and has a selection of recipes to highlight each of the information sections covered. Available through APCON International (PPJ Department, 420 Boyd Street Suite 502, Los Angeles, CA 90013. Price $6.50 including postage and handling).

Tsuji, Shizuo. *Japanese Cooking: A Simple Act*. Tokyo: Kodansha International, 1980.

This was (for our purposes) the definitive work on Japanese cooking. Filled with pictures, illustrations, background material, and recipes, it is a superb introduction to Japanese gastronomy.

ANSWER SECTION

FOOD FOR THOUGHT: THE NATURE OF FOOD AND ITS PREPARATION

DO YOU SAY *KOME* OR *GOHAN*?
(Page 166)

1. (2) *Shinmai*
2. (5) *Kome*
3. (4) *Raisu*
4. (1) *Gohan*
5. (3) *Genmai*
6. (7) *Okoge*
7. (6) *Meshi*
8. (10) *Sushi-Meshi*
9. (9) *Okayu*
10. (8) *Sekihan*

ITAMAE-SAN, WHAT KIND OF *SASHIMI* DO YOU HAVE TODAY?
(Page 168)

1. Abalone - *Awabi*
2. Shrimp - *Ebi*
3. Yellowtail - *Hamachi*
4. Squid - *Ika*
5. Mackerel - *Saba*
6. Salmon - *Sake*
7. Octopus - *Tako*
8. Tuna - *Toro/Maguro*

VEGETABLES (Pages 176-77)

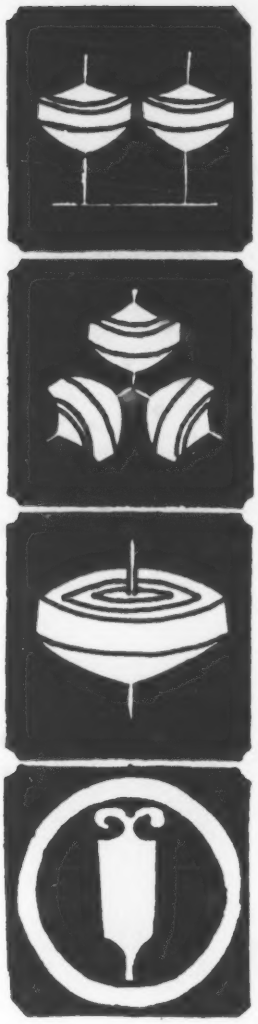
1. *Renko* - Lotus root
2. *Daikon* - White radish
3. *Shiso* - Mint
4. *Gobō* - Budock
5. *Shōga* - Ginger
6. *Kabocha* - Squash
7. *Takenoko* - Bamboo
8. *Shungiku/Kikuna* - Chrysanthemum Leaves
9. *Hakusai* - Chinese cabbage
10. *Hōrenso* - Spinach

EATING THE RIGHT THING AT THE RIGHT TIME (Page 181)

1. New Year's Day
2. Harvest
3. Girls' Day
4. Boys' Day
5. Buddhist All-Souls' Day
6. Child-birth
7. Wedding

FURUTSU-SARADA, FURUTSU-JUSU, AND *FURUTSUKEKI* (Page 188)

1. Iced tea
2. Beef
3. Biscuit
4. Chicken
5. Chewing gum
6. Donut
7. Fruit
8. Green peas
9. Ham
10. Ham and egg
11. Ham sandwich
12. Ham salad
13. Cup of noodles (ramen)
14. Curry
15. Cutlet
16. Cutlet sandwich
17. Corned beef
18. Condensed milk
19. Candy
20. Meat
21. Milk
22. Noodles
23. Peanuts
24. Pork
25. Potato chips
26. Pudding
27. Curried rice
28. Lemonade
29. Cider
30. Custard (Frozen)
31. Steak
32. Toast
33. Sausage



OASOBI

TONGUE-TWISTERS

People all around the world seem fascinated with tongue twisters. In English we have familiar verses like "Sally sells sea shells by the seashore" and:

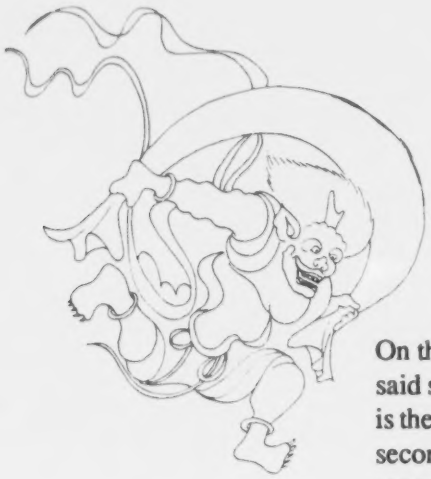
Peter Piper picked a peck of pickled peppers
A peck of pickled peppers Peter Piper picked
If Peter Piper picked a peck of pickled peppers
Then where is the peck of pickled peppers that Peter Piper picked?

One common characteristic of tongue-twisters in any language is that they are filled with alliteration. Most of the words start out with the same letter and make the tongue-twister both difficult and fun to say. Here are several tongue twisters in different languages. Notice that even the English translations are as challenging to say as the original phrases.

FRENCH	*Ces six saucissons-cis sont six sous les six* These six sausages are six cents for six
GERMAN	*Kleine Kinder können keine Kirschkerne knacken* Small children can't crack cherry pits
POLISH	*Sucha szosa okoTa suchej szosy* Tarred road by the tarred road
SPANISH	*En un plato de trigo, tres tigres tristes comieron trigo* On a plate of wheat, three sad tigers ate wheat

The origins of the following Japanese tongue-twisters are not definite. However, we do know that most of them are recent creations, since the language used is rather up-to-date and written in free-flowing conversational Japanese. Scholars believe that each major period in Japanese history had its share of tongue-twisters that conveyed aspects of the culture of the time.

Tongue-twisters may not be thought of as significant keys to knowing a culture. Nonetheless, there are few people who haven't learned several in their youth. Regardless of the language used, the mastery of a tongue-twister is an accomplishment. In fact, news commentators in Japan must study tongue-twisters to help them improve their speech fluency.



TAPE LISTENING

On the tape the following Japanese tongue-twisters are first said slowly. There is a pause for you to practice. The verse is then repeated slowly. Say the verse along with the tape the second time and repeat it again on your own. Finally, the tongue-twister is said at a fast pace.

JAPANESE TONGUE-TWISTERS

1. NAMAMUGI, NAMAGOME, NAMATAMAGO
Uncooked wheat, uncooked rice, uncooked eggs

This tongue-twister refers to the days of the Samurai era. It was common for farmers to give up their rice to the Shogun and then substitute it with wheat.

NAMA = uncooked, MUGI = wheat, GOME = rice, TAMAGO = egg

2. TONARI NO KYAKU WA YOKU KAKI KU KYAKU DA
The neighbor's visitor ate many persimmons

TONARI = neighbor, KYAKU = visitor, KAKI = persimmons

3. AKA MAKI GAMI AO MAKI GAMI KI MAKI GAMI
Red rolled paper, blue rolled paper, yellow rolled paper

AKA = red, AO = blue, KI = yellow, MAKI = rolled, GAMI = paper

4. TONARI NO KAKINE NI TAKE TATEKAKETA
I leaned the bamboo against my neighbor's fence

TONARI = neighbor, KAKINE = fence, TAKE = bamboo

5. BOZU GA BYOBU NI JOZUNI BOZU NO E O KAITA
A Buddhist monk painted his picture on the screen very well

BOZU = Buddhist monk, BYOBU = (folded) screen, JOZU = well,
E = picture, KAITA = painted

6. SUMOMO MO MOMO MO MOMO NO NAKAMA
Plums and peaches are in the same group

SUMOMO = plum, MOMO = peach, NAKAMA = group

7. TOKYO, TOKKYO, KYOKA KYOKU
Tokyo, patent, licensing place

KYOKA = licensing, KYOKU = place

8. KAERU PYOKO-PYOKO, MI PYOKO-PYOKO
AWASTETE PYOKO-PYOKO, MU PYOKO-PYOKO
The frog croaks three croaks, altogether croaks six croaks

This tongue-twister uses the old form of counting in Japanese:
Hi, shi, mi, yo, itsu, mu, nana, ya, kokono, to

KAERU = frog, PYOKO-PYOKO = croak (the sound a frog makes),
MI = three, MU = six

ANIMAL SOUNDS

There is a Mexican-American song, "De Colores, " which tells about the rooster that sings, *quiquiriqui*. If that rooster were singing in English he would be saying *cock a-doodle-do*. If this same rooster were Japanese the sound would be *kokeko kokeko kokeko kokekoko*. How is it that when an animal makes a sound, that sound is heard differently by people who speak different languages? The answer has something to do with linguistics, especially the varied structures of our different languages.

Below are listed animal sounds in Japanese, English, French and Spanish. The first six animals listed make sounds which, though heard differently by speakers of different languages, have certain similarities. Study the chart to see which ones are similar to the Japanese version for each animal. There are two additional animal sounds given in Japanese. See if you can find out what these animal noises are in other languages.

Try recording the sounds and play them for others. See if they can guess which animal it is that makes the noise and if they can guess the language from which the sound comes. Collect the sounds of other animals in as many different languages as you can.

ANIMAL SOUNDS				
ANIMAL	**JAPANESE**	**ENGLISH**	**FRENCH**	**SPANISH**
BIRD	*pī-pī*	*chirp-chirp*	*cui-cui*	*chiu-chiu*
CAT	*n'yao*	*meow*	*miaou*	*miau*
COW	*moh*	*moo*	*meuh*	*muu*
DOG	*wan-wan*	*bow-wow*	*ouah-ouah*	*jau-jau*
PIG	*bu-bu*	*oink-oink*	*groin-groin*	*tru-tru*
ROOSTER	*kokekoko*	*cock-a-doodle-do*	*cocorico*	*quiquiriqui*
HORSE	*hi-heen*			
DUCK	*ga-ga*			

TAPE LISTENING

Listen to the tape that accompanies this unit on "Animal Sounds." You will hear eleven sounds in Japanese. Listen to the sounds first. They will be repeated. During the second time that you hear the sounds match each animal listed below with its appropriate Japanese animal sound. You might want to refer to the previous page before you continue this exercise.

ANIMAL SOUNDS	
ANIMAL	**SOUND**
1. Bird	**( ) *bu-bu***
2. Cat	**( ) *hi-heen***
3. Cow	**( ) *ga-ga***
4. Dog	**( ) *pī-pī***
5. Pig	**( ) *moh***
6. Rooster	**( ) *wan-wan***
7. Horse	**( ) *kā-kā***
8. Mouse	**( ) *kokekoko***
9. Duck	**( ) *n'yao***
10. Frog	**( ) *chu-chu***
11. Crow	**( ) *gwa-gwa***

MAIGO NO KONEKO-CHAN

Children's songs are popular in Japan just as they are in the rest of the world. They are usually short so they are easy to memorize.

The following song is well known by Japanese children. It tells the story of a lost kitten who cannot remember her name or where she lives. Since the police dog doesn't know anything about her, he is in trouble too because he doesn't know how he can help.

1 Ma - i - go no, Ma - i - go no ko - ne - ko - cha - n
3 A - na - ta no o - u - chi wa do - ko - de - su - ka O - u
5 chi o ki - i - te - mo wa - ka - ra - na - i Na - ma -
7 e o ki - i - te - mo wa - ka - ra - na - i
9 Nyan nyan nyan nyan Nyan nyan nyan nyan
11 Na - i - te ba-ka-ri - i - ru ko - ne - ko - cha - n

Maigo no, maigo no koneko-chan
Anata no ouchi wa dokodesuka
Ouchi o kiitemo wakaranai

"Lost, lost kitten
Where is your house?"
The police dog asked, but she didn't know

Namae o kiitemo wakaranai

"Well, what's your name?," but she didn't know

Nyan, nyan, nyanyan
Nyan, nyan, nyanyan
Naite bakariiru koneko-chan

"Meow, meow, meow
Meow, meow, meow,"
The kitten kept crying

Inu no omawarisan
Komatte shimatte

Oh, now the police dog
Is in trouble

Wan, wan, wawan
Wan, wan, wawan

"Bow-wow, bow-wow
Bow-wow, bow-wow."

KAERU NO UTA

Kaeru no uta ga
Kikoe te kuru yo!
Gwa, gwa, gwa, gwa
Ge, ge, ge, ge, ge, ge, ge, ge
Gwa, gwa, gwa

You can hear the
Frog Song!
Ribit, ribit, ribit
Rib, rib, rib, rib, rib, rib, rib, rib
Ribit, ribit, ribit

OMATSURI BI

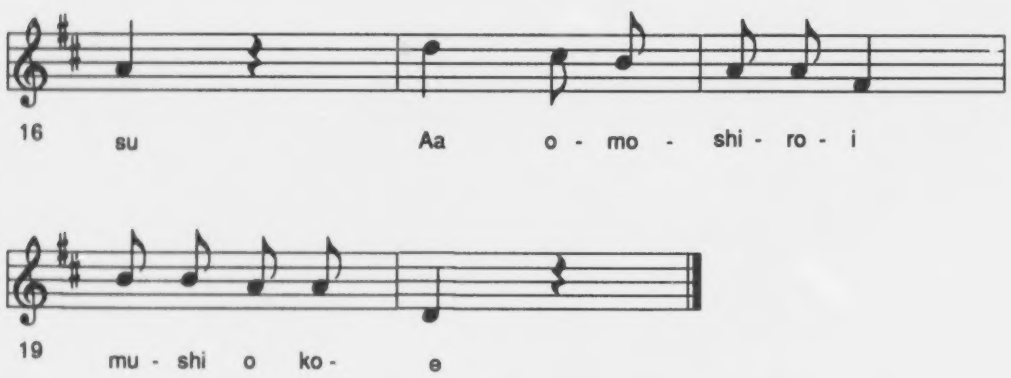
1 Mu - ra no chi - n - ju no ka - mi - sa - ma
4 no Kyo - o wa me - de - ta - i
7 o - mat - tsu - ri bi Don - don hya-ra-ra
10 don hya-ra-ra Don - don hya-ra-ra don hya-ra-ra
13 A - sa - ka - ra ki - ko - e - ru fu - e ta - i
16 ko

Mura no chinju no kamisama no
Kyoo wa medetai omatsuri bi
Don-don, hyara-ra, don, hyara-ra
Don-don, hyara-ra, don, hyara-ra
Asakara kikoeru fue taiko

How glad all the people, young and old
It's time for celebration at the village shrine
Ding-dong, ding-dong
Ding-dong, ding-dong
I hear drums and flutes all day long.

CHORUS OF INSECTS

1 A - re ma - tsu - mu - shi ga Na - i - te - i -
4 ru chin - chiro chin - chiro chin - chiro - rin
7 A - re su - zu - mu - shi mo Na - ki da - shi -
10 ta Rin rin rin rin rin - rin
13 A - ki no yo na - ga o na - ki to - o -



Are matsumushi ga
Naiteiru
(Chin-chiro chin-chiro chin-chiro-rin)
Are suzumushi mo
Naki dashita
(Rin rin rin rin rin- rin)
Aki no yo naga o naki toosu
Aa omoshiroi mushi o koe!

Crickets sing, they will sing
Through the moonlit night
(Chin-chiro, chin-chiro, chin-chiro-rin)
Oh, bell-crickets joined tonight
How sweetly they sing
(Rin, rin, rin, rin, reen-rin)
Charming is the chorus, how they sound tonight
How I love a chorus through the autumn night!

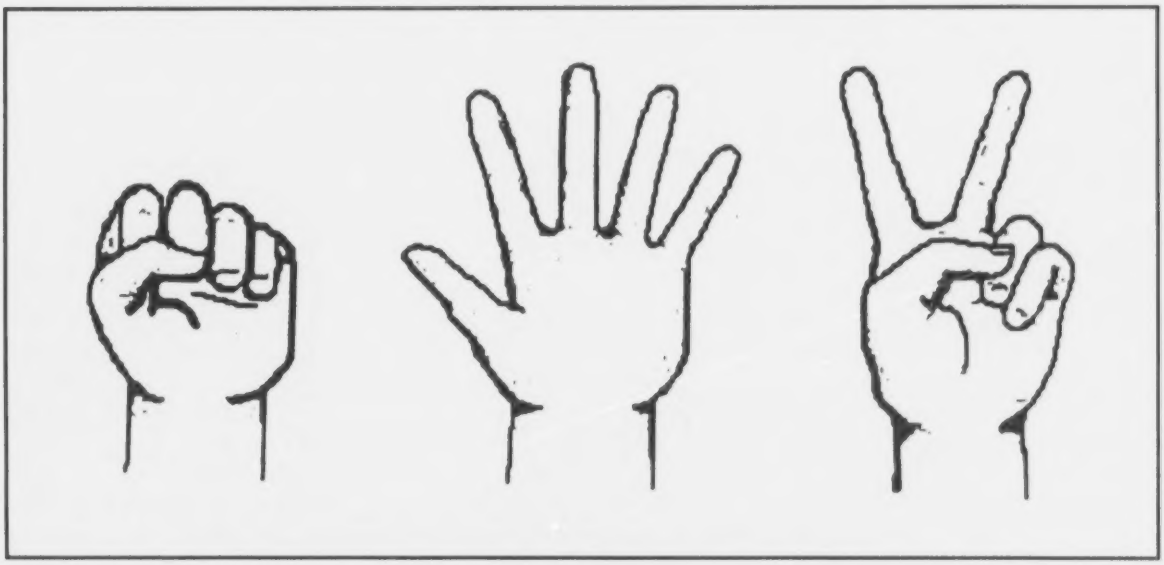
JANKEN

Janken, Stone-Paper-Scissors, is the most popular of children's games in Japan. The game can be played in several ways. Frequently it is used to decide who will take the first turn in another game or activity or even to decide the order in which people will take their turns. However, *Janken* is often played just for the fun of the game itself.

ACTIVITY

The game is a simple one. Each player faces his/her partner or members of the group and says ***Jan-ken pon.*** When you say ***pon*** you hold your hand in one of the three positions illustrated below. A fully opened hand indicates paper ***(pa)***, a closed fist means stone ***(gu)***, and the extended-index finger and middle finger represent scissors ***(choki)***

.



- Paper beats stone because it can wrap it
- Stone defeats scissors because it can crush them
- Scissors win over paper because they can cut it

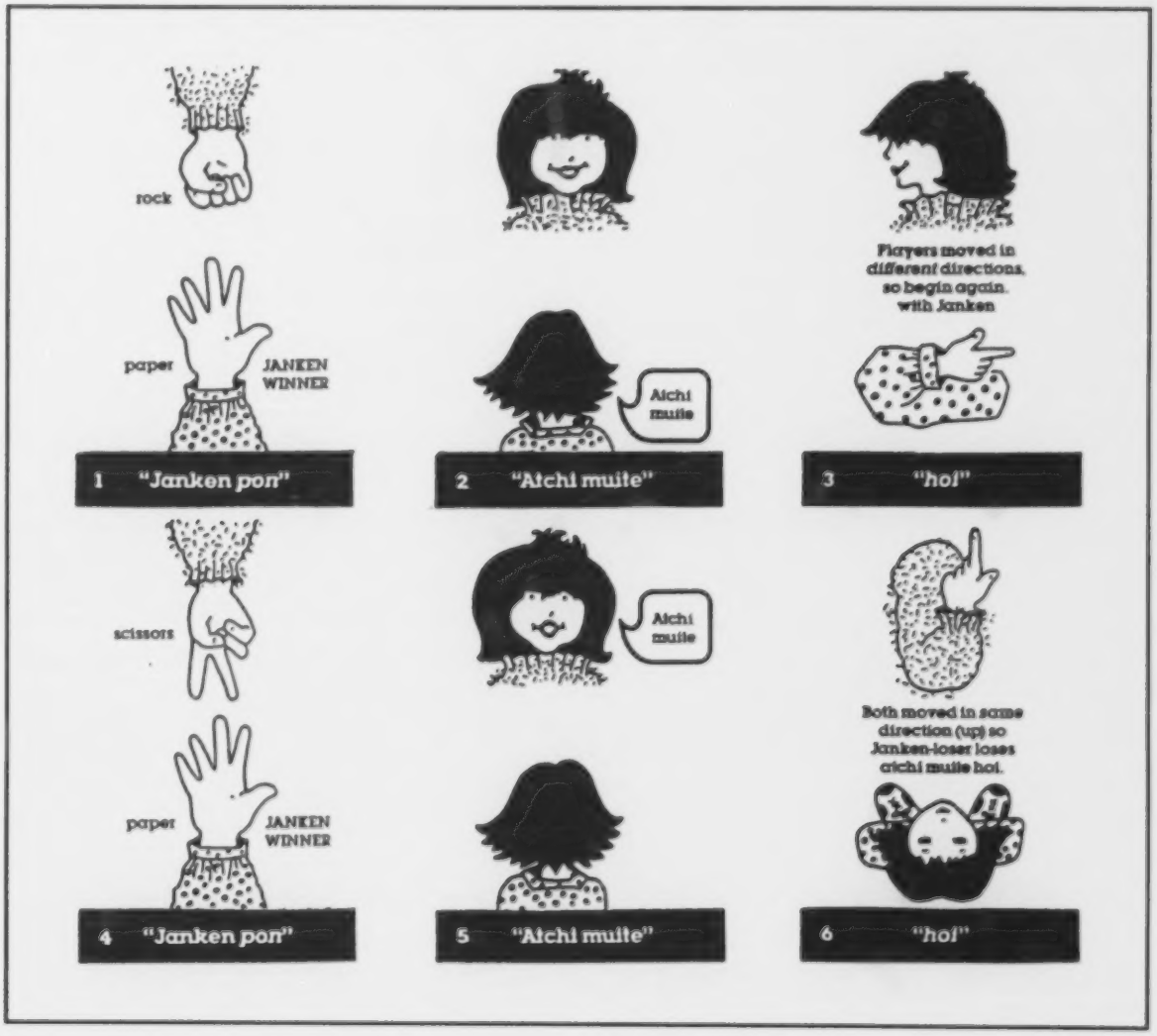
If there is a tie (meaning that two "stones", two "papers", or two "scissors" are shown), the game begins again. This time, however, the chant is different. Say the words ***aiko desho*** immediately after the tie. On the word ***sho*** , make one of the hand positions.

The game goes on until there is a winner. If you're going to play *Janken* for a long period of time, you can keep score with your left hand. When you win, tuck your thumb into the palm of your hand. Each time you win tuck in another finger. If you like, the game can continue even after all your fingers or your opponent's fingers have been pulled in. On the sixth win, extend your small finger. On the seventh, extend your next finger, etc.

ATCHI MUITE HOI

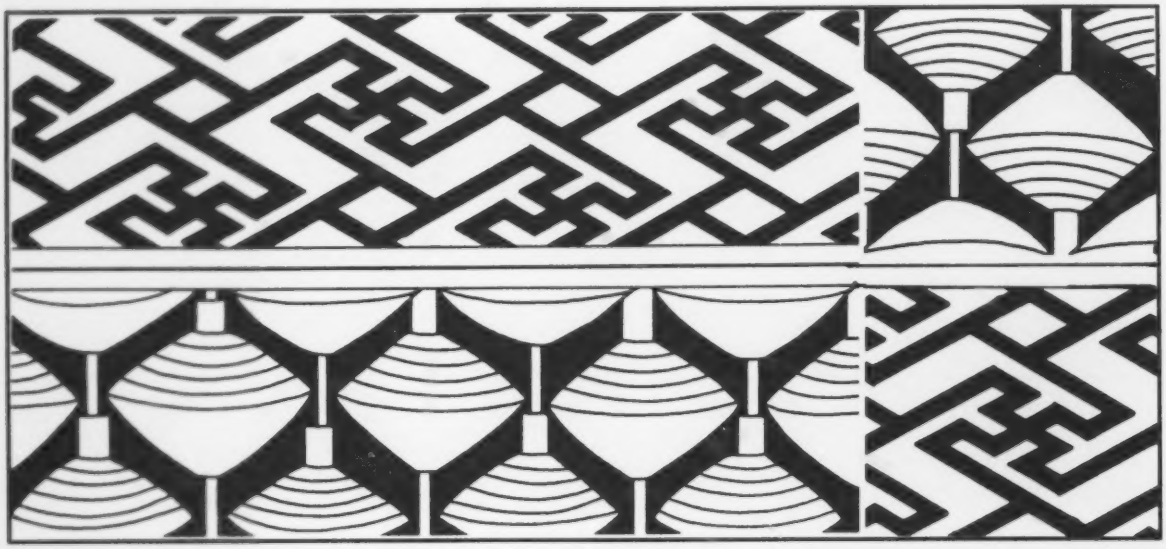
Atchi muite hoi is a continuation of ***Janken*** that is usually played with two people. First, the two people play ***Janken***. The winner of ***Janken*** has the advantage in ***Atchi muite hoi***. Immediately after winning ***Janken***, you say ***Atchi muite hoi.*** At the moment you say ***hoi*** you point your finger in one of four directions: **UP, DOWN, TO THE RIGHT** or **TO THE LEFT.** At that same time as you point your finger, your opponent nods his or her head in one of the four directions. If your opponent happens to move his or her head in the same direction as you point, he or she loses ***Atchi muite hoi*** and the game ends (or starts over if you want to play several games and keep score with your left hand as is done in ***Janken***). However, if the ***Janken*** loser moves his or her head in a direction other than the direction in which you point, the game continues without a pause, beginning again with ***Janken***.

The game moves along very quickly. The winner of ***Janken*** must be determined quickly so that the words ***Janken pon-atchi muite hoi*** can be chanted without missing a beat and started over without a pause. The rapid pace is part of the fun of the game.



OCHARAKA

Ocharaka is a slightly different version of ***Janken***. It is played with two people. Each person faces his/her partner. Throughout the game, the left hand is held palm-up and the right hand is held palm down. Partners should have opposite hand positions.



ACTIVITY

The game goes like this:

1. Take hold of your partner's hands and shake them up and down three times. As you do this say: ***se se se no.***

2. Cross your arms and take hold of each other's hands again. Shake them up and down three times while saying: ***yoi yoi yoi.***

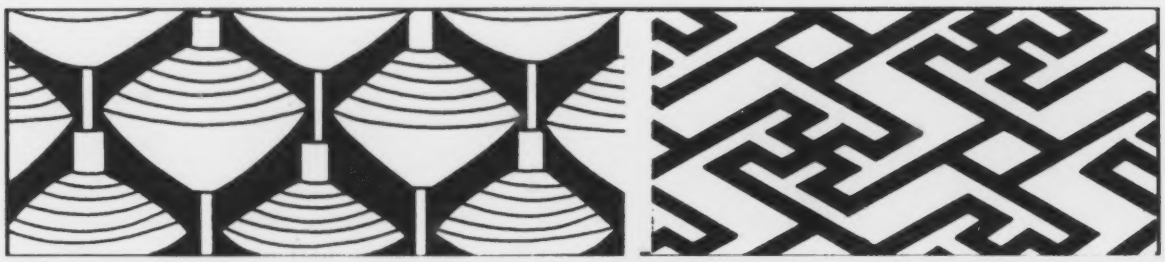
3. Clap your hands and then clap your partner's open hand with your right hand repeating ***ocharaka*** three times.

4. After the last *ocharaka* shout ***hoi*** and demonstrate one of the ***Janken*** hand positions (i.e., scissors, paper, rock);

    - If you win you say ***Kattayo*** which means "I won;"
    - If you lose you bow and say ***Maketayo*** which means "I lost;"
    - If you and your opponent give the same sign say ***Doten*** which means "it's even" and then put your hands on your hips.

5. Begin the game again.

KAKURENBO



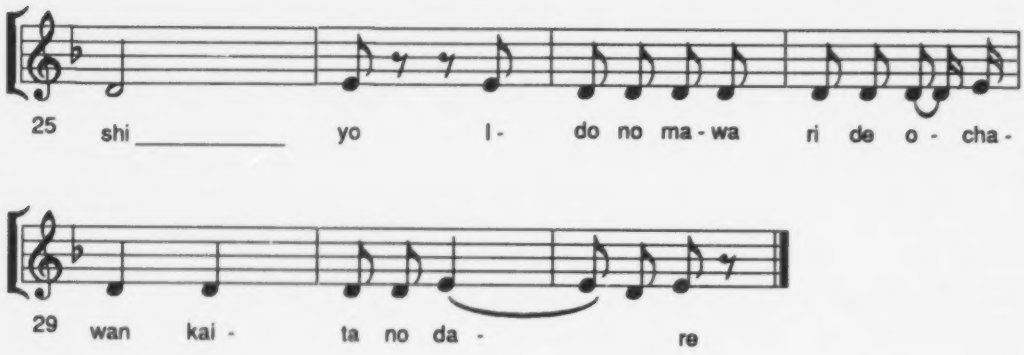
Kakurenbo surumono yotoide
Janken pon yo aiko-de-sho
Mou ii kai madada yo
Mou ii kai madada yo
Mou ii kai muii yo!

Hide-and-seek, oh, join us here
Janken pon, aiko-de-sho
All right now? Oh, not yet
All right now? Oh, not yet
All right now? Yes, all right!

ZUI ZUI ZUKKOROBASHI

Zui Zui Zukkorobashi is a song and game. Before playing the game, read through the translation of the song. Then listen to the tape. A literal translation of the song is difficult so a rough translation is given. *Zui Zui Zukkorobashi* is an interesting song because it contains words that provide interesting cultural information. The title of the song, and *dop-pin-shan,* and *don-do-ko-sho* are nonsense words.

1 Zu - i zu- i zuk- ko-ro ba- shi Go - ma, mi - so, zui
5 chat- su - bo ni O - wa - re - te dop - pin - shan Nu - ke -
9 ta - ra, don - do - ko - sho
13 Ka - wa - ra no ne - zu - mi ga ka - me kut - t e Chu
17 chu, chu, chu Ot - to san, ga yon - de mo
21 Ok - ka san ga yon - de mo I - ki i - ko na



Zui zui zukkorobashi
Goma, miso, zui chatsubo ni
Owarete dop-pin-shan
Nuketara, don-do-ko-sho
Kawara no nezumi ga kame kutte
Chu, chu, chu, chu
Otto-san, ga yonde mo
Okka-san ga yonde mo
Iki iko na shi yo
Ido no mawa ri de ochawan kaita no dare

Zui zui zukkorobashi
Sesame seeds, soy bean paste and a big tea pot
You are being chased and . . . crash!
If you quit and go away, don-do-ko-sho
The mouse ate the rice in the big burlap bag,
Chu, chu, chu, chu (sound of mouse eating),
If Father calls you,
If Mother calls you,
Don't go to them.
Who drew the picture of the rice bowl around the well?

The game that is played when singing *Zui zui zukkorobashi* can be played with any number of people, although it is usually played with three to eight people. First, one person is chosen to be **it** (perhaps by playing *Janken*). Then everyone stands in a close circle and puts in their fists. The person who is **it** points to the fists one by one while everyone sings the song. The person whose fist is being pointed to on the very last word of the song is **it** for the next round.

CULTURAL NOTE

In the early history of Japan, each community had one water well that served the entire community. The women of the communities would gather together around the well to do the wash and prepare food, and the children would play together. In the song above one of the children drew a rice bowl around the well.

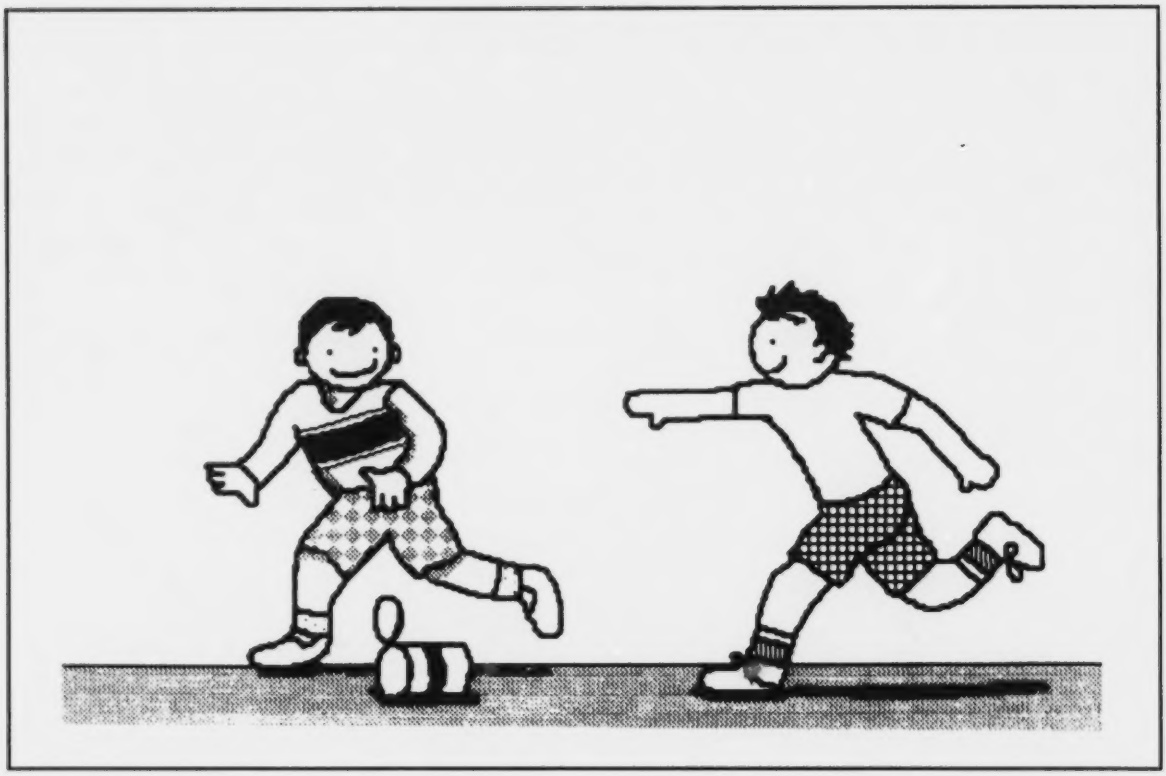
ACTIVITY

KANKERI: KICK THE CAN

Where to Play: Outdoors, preferably in an area where there are trees, bushes, houses, or buildings to hide behind.

Number of Players: Four or more

Equipment Necessary: One empty can (such as a coffee can)



To play: Pick a spot on the ground for the can. Play *Janken* to determine who will be **it**. To begin the game, one child (other than the person who is **it**) runs and kicks the can as far as possible, yelling ***Kankeri!*** At the moment the can is kicked, all the players scatter and hide. **It** must run after the can, place the can in its original spot, sit down and count to 100 with his or her eyes covered in order to give the players time to hide. After counting, **it** can begin to look for the others and try to tag them.

The object for the person who is **it** is to find and tag all of the players while guarding the can so no one can kick it. As long as **it** has one foot on the can, no one can kick it. When **it** moves away to look for the others, the players can try to kick the can. Any player who is tagged must sit out in a previously determined area for the "captured ones."

The object for the players is to kick the can without being tagged. If a player successfully kicks the can (before **it** steps on it or before **it** tags the player), anyone who was tagged can run free and **it** must get the can, count to 100 again, and continue playing. Any time someone kicks the can he or she must yell *Kankeri*.

The game ends when **it** tags all the players.

OSHIKURAMANJU

Winter in some parts of Japan means cold, icy and snowy weather just like it does in some parts of the United States. In Japan, children have found a way of dealing with the cold by playing a game known as ***Oshikuramanju***. *Oshikura* means "to push" and *manju* refers to a traditional cake that has a sweet paste in it. The object of the game is for the players to push or gently shove each other. In this way you make a *manju* and everyone gets warmer as they play. On the next cool day try playing the game.

DIRECTIONS

Gather in a circle and choose one person to be in the middle. This person represents the *manju*. You can select this person by playing *Janken* or by asking for a volunteer.

The game begins with the participants forming a circle with their backs toward the inside of the circle. At this point the players begin to chant:

Oshikuramanju, osarete nakuna
oshikuramanju, osarete nakuna

The chant is repeated over and over again in a sing-song fashion. As the chanting continues, the group moves toward the center gently swaying and pushing and shoving each other (the chant translates as "You are being pushed but don't cry").

Tanoshinde! **Have fun!**

ACTIVITY

FURUTSU BASUKETTO: FRUIT BASKET GAME

Where to Play: Usually indoors where there is a large enough area to set up a large circle of chairs.

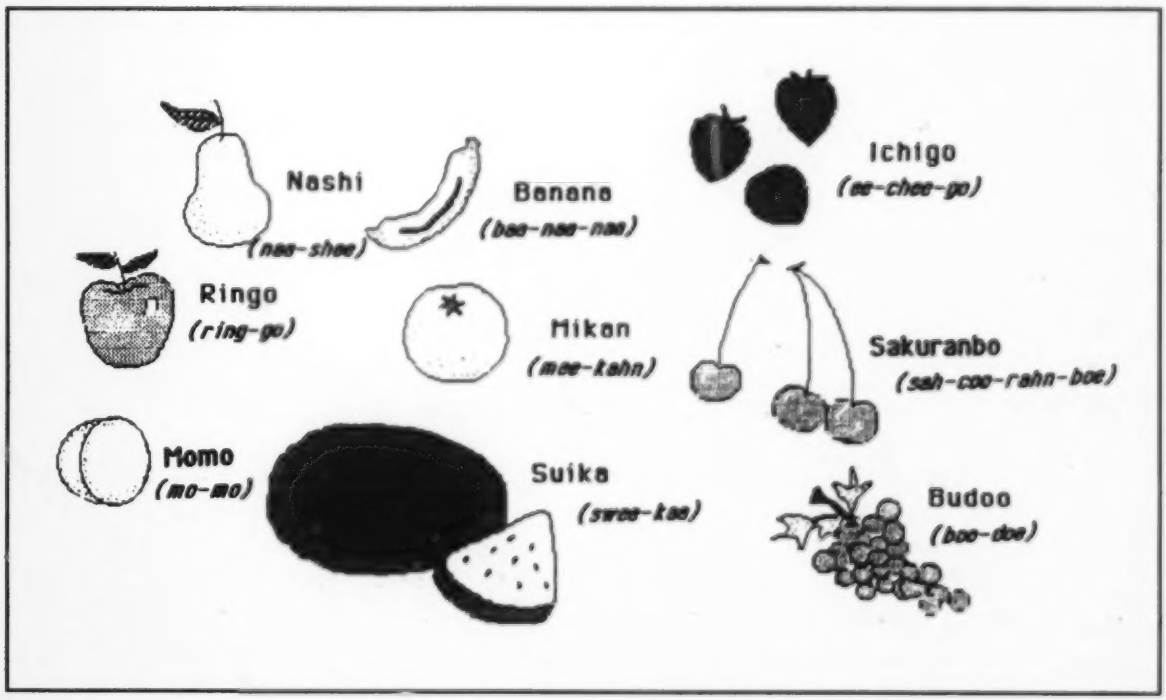
Equipment Necessary: Chairs that can easily be removed; one less than the number of people playing

To play: Make a large circle with the chairs. Each player except one who will be **it** sits in a chair. Then the players begin "counting off" with the names of three or four fruits (For example, "Apple," "Banana," "Orange," "Strawberry," "Apple," "Banana," etc.). It is important that each person remember the name of the fruit assigned to him or her for the duration of the game.

When everyone has been given the name of a fruit, the game begins. The person who is **it** stands in the middle of the circle and calls out the name(s) of any fruit(s). Anyone whose fruit name is called must get up and change chairs. **It** must also find a chair, so someone else will be left without a chair. That person will be **it** the next round.

It can call one or more groups of fruit (for example, "Orange and Apple"). If **it** wants everyone to change, she or he should say, ***"Furutsu basuketto!"***

Study the chart below and play the game using Japanese names for the fruits.



ACTIVITY

FUKU-WARAI

Fuku-warai to the Japanese is what **Pin the tail on the donkey** is to people in the United States. The name ***Fuku-warai*** translates as "happy face." The smile and other parts of the head are placed on the face of ***Otafuku***, a Japanese goddess of happiness. In contemporary Japan, ***Fuku-warai*** is usually purchased in kit form. A large poster of the face of *Otafuku* is included along with facsimiles of eyebrows, eyes, ears, nose and a smiling mouth. Although ***Fuku-warai*** is frequently played during the New Year holiday season, it is fun to play anytime. Don't let your age stop you from jumping in and enjoying the game.

Directions for making *Fuku-warai*

1. On a large poster board draw the outline of the face of *Otafuku*. Use the one in this section as a model.

2. Draw and color the ears, eyebrows, eyes, nose, and smiling face on construction paper and then cut them out.

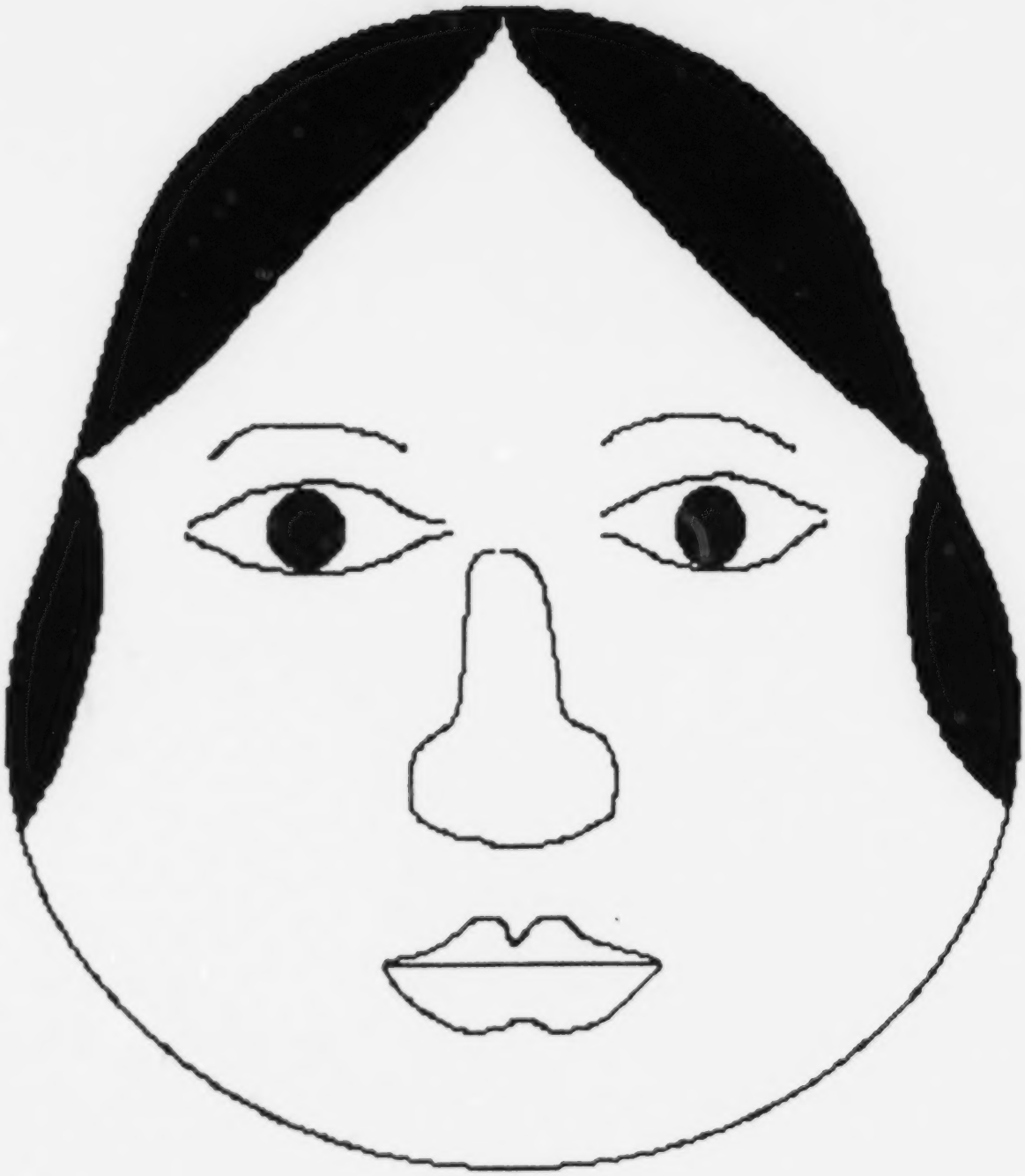
Directions for playing *Fuku-warai*

1. Pin the outline of the face to a wall.

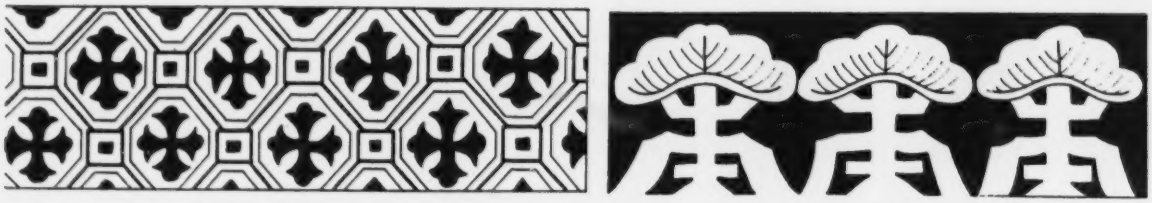
2. Blindfold one player and turn him or her in several directions.

3. Hold up a box containing the face parts for the player. He or she must select one of the parts, figure out what it is, and pin it to *Otafuku*.

The game can continue with each person trying to complete the entire face or with individuals taking turns. The more accurately the part of the face is placed, the better luck the player will have in the New Year.



DONGURI KORO KORO

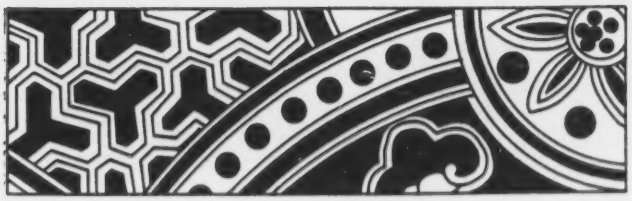


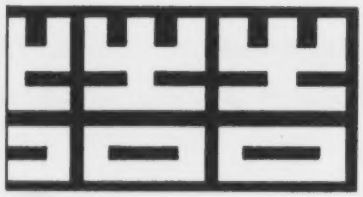
Donguri koro koro
Donguri ko
Oike ni hamatte
Sā, taihen
Dojo ga detekite
Konnichiwa
Botchan isho ni
Asobi masho

An acorn rolled over and over
Splush!
Fell into the pond
Oh, boy
A loach (kind of fish) came up and said,
"Hello,
Little boy, let's
Play together"

218.

ZOU-SAN ZOU-SAN





1
Zou - san, Zou - san, O - ha-na-ga na-ga-i no-ne
5
Sō - yo kā - san mo Na - ga - i no yo
9
Zou - san, Zou - san, Da - re ga su - ki na - no
13
A - no ne ka - san ga Su - ki - na no yo.

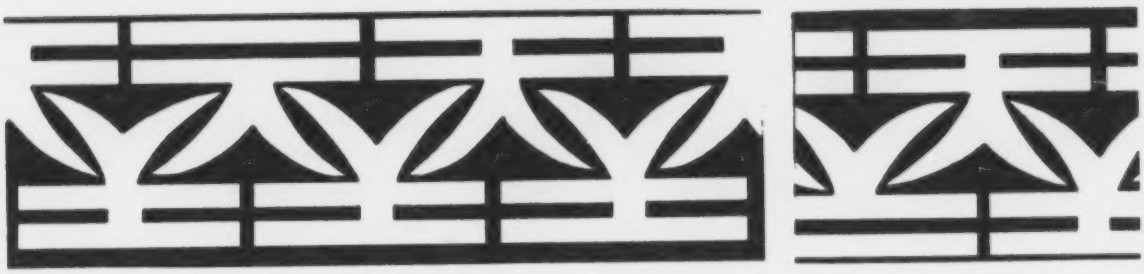
Zou-san, zou-san
Ohanaga nagai none
Sōyo, kāsan mo
Nagai no yo

Elephant, elephant
Your nose is so long
Yes, Mother's is
Long, too.

Zousan, zousan
Dare ga suki nano
Ano ne kasan ga
Sukina no yo

Elephant, elephant
Who do you like best?
Well, I like Mom
Best

CHULIPPU



Saita, saita
Chulippu no hana ga
Naranda, naranda
Aka, shiro, kiiro
Dono hana mite mo
Kirei da na

They've bloomed, bloomed
Tulips have bloomed
They form a line, form a line
Red, white and yellow
Which ever I see
It is beautiful